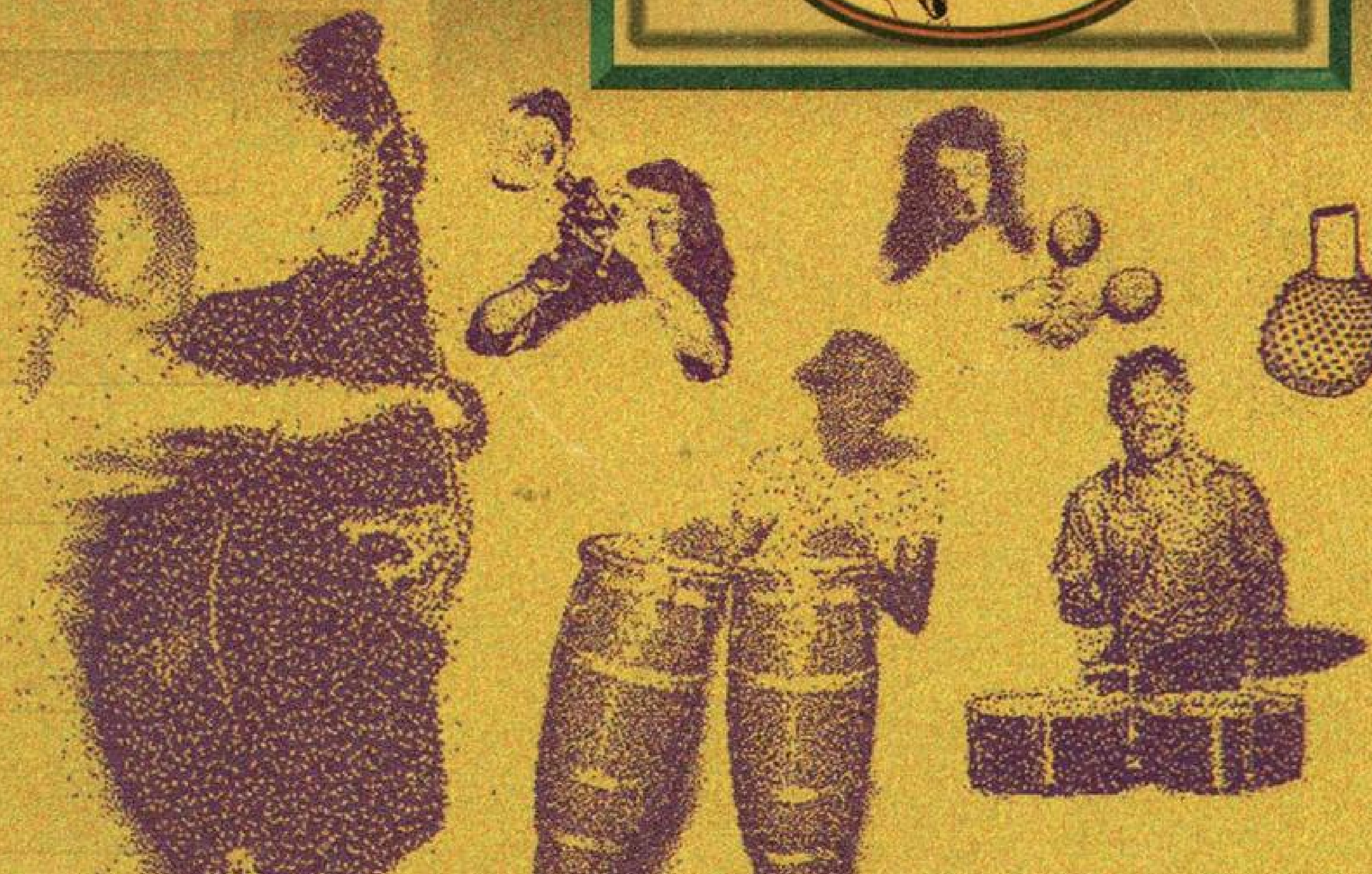
SALSA GUIDEBOOK for PIANO & ENSEMBLE

BY REBECA MAULEÓN



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Salsa Guidebook

For Piano and Ensemble

by Rebeca Mauleón

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About the Author

Rebeca Mauleón has worked for over fifteen years as a pianist, composer, arranger, singer and dancer of Afro-Cuban music and folklore. Born in Santa Monica, California, of Spanish-Basque and Jewish parents, she first became interested in salsa at the age of fifteen while in the midst of a career as a professional Flamenco dancer. Following a period of intense self-training (via records and tapes), Rebeca returned to school to complete her Bachelor of Arts degree in music and composition at Mills College of Oakland, California, and has made several trips throughout the Caribbean, Europe and North America, as a performer, researcher and teacher. She has recorded and performed with Carlos Santana, Tito Puente, The Machete Ensemble, Joe Henderson, Steve Turré, Israel "Cachao" López, Francisco Aguabella, Daniel Ponce, Alex Acuña, Giovanni Hidalgo, Justo Almario, Pete Escovedo, Poncho Sánchez and many others. She is co-musical director of the Machete Ensemble, and has been a commissioned composer/ arranger for Tito Puente, Pete Escovedo, The Machete Ensemble, Ray Obiedo and the San Francisco Jazz Festival, as well as the Berkeley Repertory Theatre. Her piano work may be heard on the film score of the Phillip Kauffman film *Henry and June.*

Rebeca is a faculty member of the Rhythmic Concepts' music programs, including its JAZZCAMP program. She has received a California Arts Council residency grant to teach in San Francisco elementary schools, and teaches salsa piano and salsa ensemble workshops throughout California. She is currently collaborating with musicologist-percussionist **John Santos** on an historical anthology of Afro-Caribbean music entitled The Roots of Salsa.

If you have any questions or comments about the **Salsa Guidebook**, please feel free to write to her in care of Sher Music Co., PO Box 445, Petaluma, Ca 94953.

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Dedication/Dedicatoria

I dedicate this book to the Afro-Caribbean musicians of the past and present, as well as those throughout the world who have carried on the tradition of this beautiful music and culture. I would especially like to dedicate this work to the memories of my Cuban "Papá", the late Guillermo Barreto, pianist/composer Emiliano Salvador, *tres* legend Isaac Oviedo, and Alejandro Publes, for their faith and support for my music, their advice, love, and never-ending friendship.

I also dedicate this work to the many pianists who have inspired, influenced and taught me, including: Eddie Palmieri (the reason I became a musician), Peruchín, Luís Martínez Griñán "Lily", Papo Lucca, Chucho Valdés, Oscar Hernández, Sonny Bravo, Emiliano Salvador, Noro Morales, Pérez Prado, McCoy Tyner, Larry Harlow, Charlie Palmieri, Herbie Hancock, Chick Corea, Gonzalo Rubalcaba, Jorge Dalto, Thelonious Monk, Art Tatum, Jelly Roll Morton, Lil Armstrong, Fats Waller, Joe Torres, Tania Maria, Michel Camilo and many, many others.

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CHAP. I

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Monique Fournier, flamenco dancer. Courtesy Monique Fournier.
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Los Muñequitos de Matanzas: dancers **Diosdado Ramos & Ana Pérez**,
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Los Muñequitos de Matanzas: Abakuá dance, San Francisco, 1992. Courtesy
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Los Muñequitos de Matanzas: dancers **Vivan & Bárbaro Ramos**, Matanzas,
Cuba, 1992. Courtesy Juan Carlos Cuéllar Baldomar.

Author's Introduction

In order to begin the study of any musical style, it is essential to look at the roots and history of that style - as you would when studying jazz or classic music. Therefore, I begin this guidebook by presenting a background of basic information which will provide the newcomer to this music with an essential foundation. This information is extremely condensed, and is based on several years of continued research and study. A more thorough examination of Afro-Caribbean music will soon be available, however, which will delineate the evolution of this music in much closer detail. This forthcoming work, entitled The Roots of Salsa, will be produced in collaboration with percussionist and musicologist **John Santos**, known throughout the U.S. and Europe as a leading scholar and teacher of Afro-Caribbean music.

This guidebook focuses on certain technical aspects and fundamentals of salsa. Included in this work are musical examples, excerpts of musical scores, a discography and recommended listening list, as well as a glossary of the terms mentioned throughout the book. A companion cassette tape will soon be available, which follows the score samples in chronological order. A future volume will include more in-depth analyses of improvisational and arranging techniques.

Throughout the guidebook are references to recommended recordings; while some of these are no longer available, most can be obtained here in the United States and/or in Europe, and are listed in the Discography (Appendix B). Appendix A (Listening List) contains a partial listing of the many artists and/or groups recommended by the author. Any recording featuring any one of these artists is worth adding to your record collection. The Discography also includes several record stores where salsa recordings are available, in particular those that are hard to find. Although it has generally been difficult to obtain recordings by Cuban and other Caribbean artists here in the U.S., several Canadian, European and U.S.-based record companies have begun to take notice of the vast musical treasures in Afro-Caribbean music, and numerous artists' recordings are being re-distributed. With the advent of digital technology, we are fortunate to have many vintage recordings re-mastered, so that future generations can also appreciate the wealth of this music in new, state-of-the-art digital sound.

In order for the beauty and wonder of Afro-Caribbean music to survive in a world of slick, high-tech musical "products", it is essential that you, the student, music lover or professional musician, continue to buy records, tapes, c.d.'s, and attend live performances!

"La música es el alma de los pueblos."
José Martí
("Music is the soul of the people")

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Chapter I.

A Brief Survey of Salsa

Salsa is a term that encompasses a variety of rhythmic styles and musical forms. When studying the roots of salsa, we must turn to Cuba because of its unparalleled contributions to this type of music. While the U.S. and Caribbean countries such as Puerto Rico, Venezuela, Mexico, Colombia and the Dominican Republic have also contributed to the development of salsa, it is Cuba which serves as salsa's foundation. The term itself was commercialized in New York in the 1960's in order to publicize the broad appeal of this "hot", Afro-Cuban music. [In Spanish, the word "salsa" means "sauce". It also refers to hot sauce, a common ingredient in many Caribbean and other Latin American cuisines.] To understand salsa, we must understand something of Cuba's music history, as well as the history of musical development and cross-cultural influences throughout the Caribbean and the Americas.

Cuban music is a melting pot of African and European harmonies, melodies, rhythms and musical instruments. The fusion of these elements since the 16th century has resulted in a complex and fascinating myriad of musical forms, giving salsa a variety of aspects, including instrumentation, dance steps, poetic forms, structural devices, rhythmic and melodic phrases. A major factor in salsa's development stems from its deep connections to numerous drumming styles, most prominently in Cuba, where enslaved African peoples were able to maintain their sacred and secular drumming traditions. A unique element in these traditions is the bond between music and language, with the spoken word extending beyond song to the instruments themselves.

This integration of the drum into popular culture is perhaps the most predominant factor in Afro-Cuban music - and all Afrocentric music. It is through the drum that many traditional customs were preserved in Cuba, and new customs have been created. For the serious player or composer of Afro-Caribbean music, this fact is a given: ultimately, we must all be drummers.

Salsa's rhythmic legacy is directly linked to Cuba's popular music. Of particular importance in this regard are the forms known as **rumba, son** and **danzón,** which represent the consolidation of religious and secular African and European elements. Virtually all of the material in this book stems from these forms. The notations in this book will serve well as guides to develop your basic skills and understanding of a complex and expressive art form. However, there is no substitute for experience.

Los Muñequitos de Matanzas, circa 1954. Courtesy Michael Spiro.

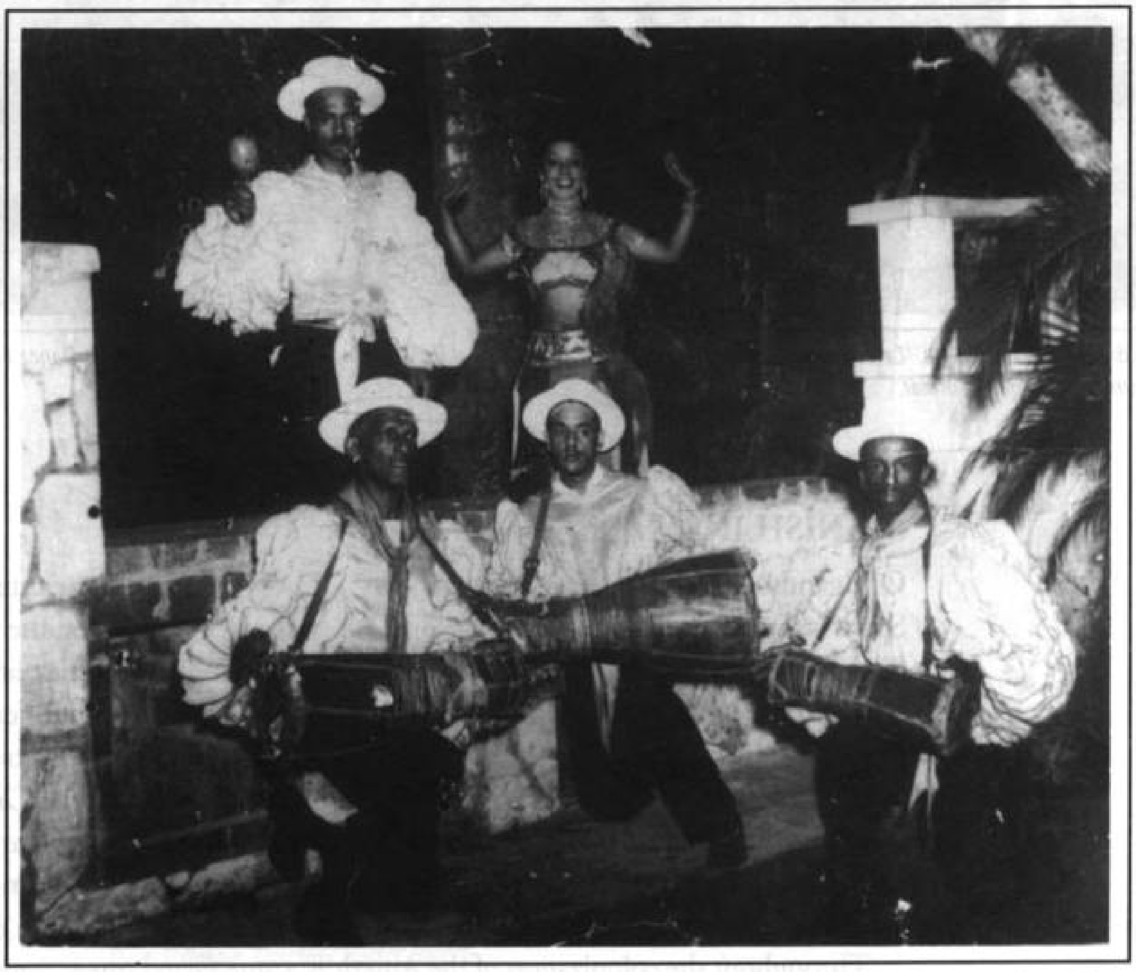
AFRICAN CULTURES IN THE CARIBBEAN

The Africans who were brought to the Caribbean were predominantly from the western coastal regions. Many were forced to live in **barracones de patio** (barracks-style shacks surrounding a courtyard), where they worked in the sugarcane and tobacco plantations. In Cuba, the plantation system became the principal way of life for slaves in the rural areas.

Africans from different nations played an important role in the musical development of the New World. Some of the most influential include: the **Yoruba** people of Nigeria, the **Bantú** of the Congo and Angola, the **Ewe-Fon and the Fanti-Ashanti** of Dahomey, and the **Malé** or **Mandinga** of Sudan.

Although many African musical traditions vanished after being transplanted to the Caribbean, many remained, and are flourishing to this day. These include: 1) **call-and-response (antiphonal) singing** (in which improvised lines by solo voice are answered by a fixed choral response); 2) **polymeter**, such as duple and triple meters played simultaneously; 3) **polyrhythms**, which include syncopation and the superimposition of different parts, yet always with a pulse which tends to divide patterns into two or four beats; 4) **pentatonic and non-Western scales**, particularly with respect to improvised vocal lines with ornamental inflections; and 5) the **development and creation of numerous instruments**, both percussive and melodic.

African instruments were not brought with the slave trade. Rather, Africans re-created their instruments with the available materials on the islands, making several adaptations along the way. With some variations, these re-creations were quite similar to their African predecessors. Unfortunately, the colonists banned many types of instruments, resulting in the loss of several kinds of drums and other instruments. After the Haitian Revolution in 1791, however, several Dahomean instruments (and musical styles) were brought to Cuba from Haiti, resulting in various Creole musical inventions. The African-derived instruments of Cuba come from four principal cultures brought to the island: the Yoruba, Dahomean, Congolese and Abakuá (from the Calabar). These consist primarily of drums, bells and shakers.



Raúl Díaz' batá *group, with (clockwise from top, left): unknown male dancer, Merceditas Valdés, Francisco Aguabella, Díaz and Trinidad Torregosa. Courtesy Michael Spiro.*

Flamenco dancer and musicians. Left to right: the author, Roberto Zamora, Miguel Ruiz and Monique Fournier, S.F. Ethnic Dance Festival, 1986. Courtesy Monique Fournier.

SPANISH INFLUENCES

Of the numerous European musical influences in the Caribbean, the music of Spain is the most predominant in the Spanish-speaking islands. Because of Spain's importance as a dominant European power for many centuries, and because of the migration of hundreds of different cultures throughout her regions, Spanish music itself was already a combination of European, Arabic, Gypsy, Nordic, Indian and Judaic influences. The urban music of the Caribbean was influenced directly by the music of the Spanish court, theatre, military and church. The rural music found throughout Latin America - known as **música campesina** ("country" or "peasant music") - is almost entirely of Spanish origin.

Throughout the colonization of the Americas, some sacred music traditions were brought to the New World, including medieval choral and organ music. The music of Spain's religious festivals and processions, such as the festival of

Corpus Christi, came to colonial Cuba, and during the 16th century, eventually become part of the regional folklore.[1]

The Spanish secular tradition demonstrates a great love of popular regional dance and music, including songs of love and nostalgia, and jubilant dances from both upper and lower economic levels of society. Similarly, the African peoples preserved their songs and dances, often dancing in polyarticulated fashion (many dancing together), which attracted the sensibility of the Spanish colonists. It was through the interchange between African and the working-class Spanish cultures that African dances became part of the popular Cuban culture, slowly moving up the social ladder toward upper-class acceptance.[2]

Flamenco was introduced in Cuba during the 16th century, influencing music throughout the Caribbean and Latin America. Through flamenco, Middle Eastern and Indian scales and modes, instruments and rhythms, coupled with Northern Spanish and other influences, all affected the development of Caribbean music, in such forms and styles including: **habanera** and **rumba** (Cuba), **joropo** (Colombia), **jarabe** (Mexico) and others.

Dizzy Gillespie. Courtesy Hector Rivera.

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[1] Antolitia, Gloria. Cuba: dos siglos de música. Editorial Letras Cubanas, La Habana, Cuba, 1984., 33-35.
[2] Ibid., 36-37.

JAZZ AND NORTH AMERICAN INFLUENCES

The musical styles of North America, Europe and the Caribbean have exchanged information and influenced each other for centuries. It is within the last century, however, where we find the most notable cross-cultural influences, particularly between North American jazz and Cuban music. (This is also enhanced by a surge in musicological documentation, allowing these developments to be passed on). There are several factors in the development of North American jazz and Cuban music which led to their reciprocal influences. These include, 1) the incorporation of **African religious traditions** into Cuban secular music; 2) the adaptation of the European-style **military band** into popular instrumentation, and 3) the **harmonic developments** and innovations introduced by the European Impressionists, mixed with African-derived harmonies (such as pentatonic and "blue" tonalities).

North American styles of music and dance have had a great influence on Cuban music, and vice versa. By the early 1920's, such styles as the Ragtime Two-step, Fox trot, Charleston and tap dance were popular in Cuban dance halls; orchestras interpreting traditional Cuban music also utilized the jazzband instrumentation, and new "jazz" harmony was introduced into Cuba's popular music. Some scholars assail the "adulteration" of Cuban music, stemming from the adaptation of Cuban rhythms by foreign artists, and the commercialization of the music for the tourist and foreign market by Cubans themselves. The invention of radio in the 20's, as well as the development of the phonograph record industry and "talking" film greatly shaped the tastes of audiences, and the careers of those fortunate enough to become part of the mechanical revolution. During this new era of communication, Cuban music began to take on a worldly flavor, due to its role as an innovator, inspiring and influencing foreign styles, and due to its assimilation and adaptation of those foreign styles. This resulted in a style virtually indistinguishable from its "foreign" counterparts.[3]

Machito and his Afro Cubans, 1941. Courtesy Max Salazar and Machito Archives.

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[3] Linares, Maria Teresa. La música y el pueblo., Editorial Pueblo y Educación, 1974, 149.

Machito Orchestra, U.C. Berkeley Jazz Festival, 1982. Author's collection.

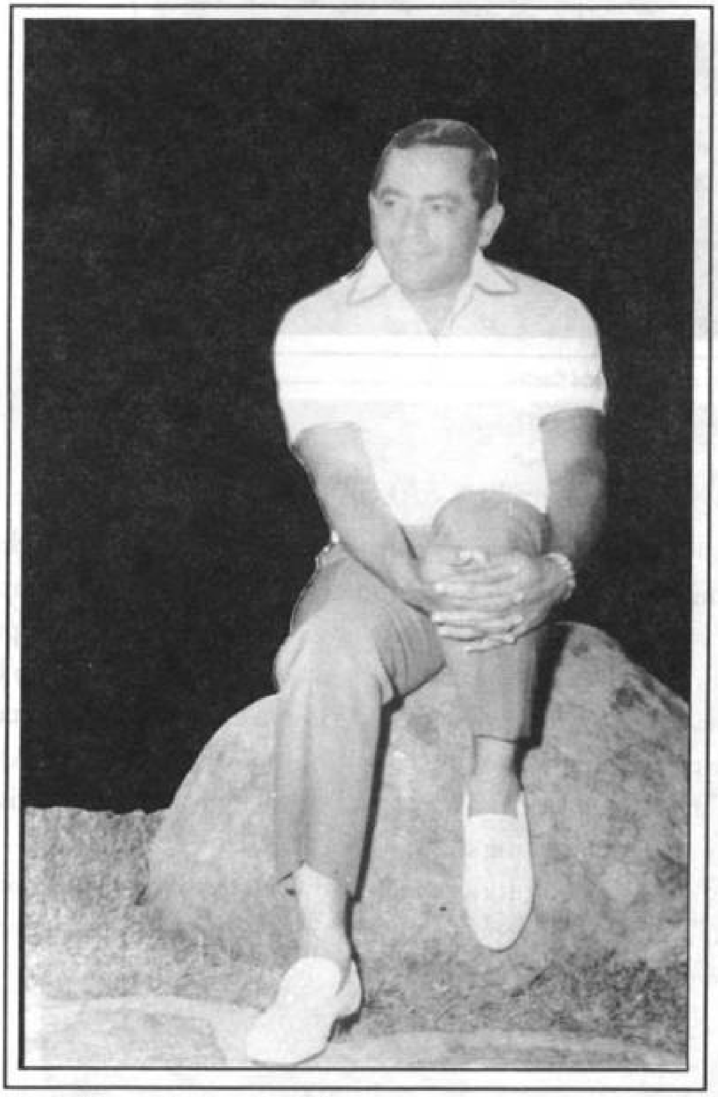
Jazz and Caribbean music share a parallel development, due mainly to the fact that New Orleans, the cradle of jazz, is part of the Caribbean community. Beginning about 1930, Cuban and Puerto Rican music took hold in New York City, spreading throughout the U.S., due in large part to the radio and phonograph industries. By intermingling with jazz and other forms of North American music, this "Latin" music has had a tremendous influence on North American culture to the present day. The constant evolution of this music gave birth to such forms as Cubop, Latin Jazz, Salsa, Latin Rock and Latin Fusion, and also spread into the genres of Rhythm and Blues, Rock and Roll, and even Rap.

Meanwhile, in Cuba, jazz and other forms of North American music have continued to evolve within the context of Cuban traditional music. Cuban artists not only continue the traditions of their own popular music, but also continue to explore and create new sounds by blending the older styles with new ones, as well as other cultural influences such as Brazilian, Haitian, Jamaican and South American.

Israel "Cachao" López, Berkeley, Ca. © 1989 Martin Cohen. Courtesy John Santos.

WHAT IS "SALSA"?

Technically speaking, **salsa** is as broad a term as **jazz** or **rock**. It is a genre comprising various **rhythms** - such as **son, mambo, guaracha, bomba** and **merengue**, and **styles** - such as **charanga, conjunto, sexteto** and others. It is important to recognize the differences between the aforementioned terms, and understand their relationship: **salsa** can be described as a general term encompassing various rhythmic styles and instrumentations of Cuban, Puerto Rican, Dominican and other origins, all structured around the **rhythmic pattern known as clave**. What distinguishes the rhythms of salsa is this rhythmic pattern, whose presence and role are strictly maintained by salsa players and arrangers, creating a rhythmic basis which remains truly unique among the musical styles of Afro-Caribbean origin. {More on the *clave* and its function is discussed in Chapter III}.



Tito Rodríguez. Courtesy Max Salazar.

Tito Puente, San Francisco. © 1988 René Castro.

IMPORTANT FIGURES IN SALSA

There are many artists who have played an important role in the development and continuous evolution of salsa. As a student of the music, one constantly discovers the value of looking back on the lives of the innovators and pioneers, as well as acknowledging the artists of today. As this book is intended to be a guide to learning the basic techniques of salsa, it is impractical to go into detail about those who helped create the music.[4] However, the "Listening List" (Appendix A) at the end of the book provides a very small sampling of the many artists who are worth recognizing and listening to.

Salsa is the product of centuries-old, mostly oral tradition. To become affiliated with it as a student is to receive the honor of being part of this tradition, linking the present with the past and the future.

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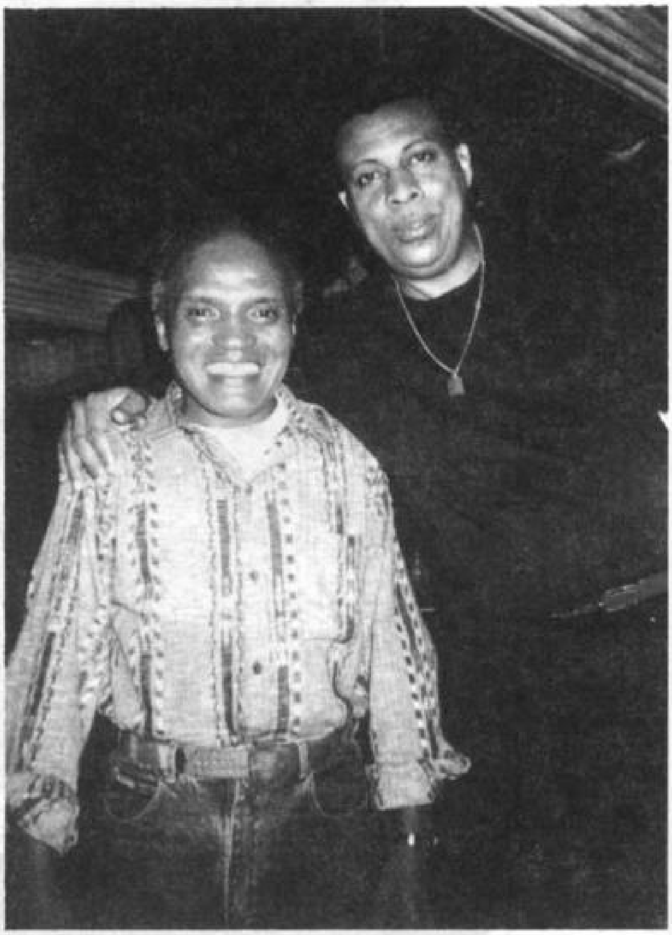
[4] As noted in the introduction, the upcoming work The Roots of Salsa will explore this important aspect in much closer detail.

Eddie Palmieri, Berkeley, Ca.,1982. Author's collection.

Armando Peraza conga solo. © René Castro.



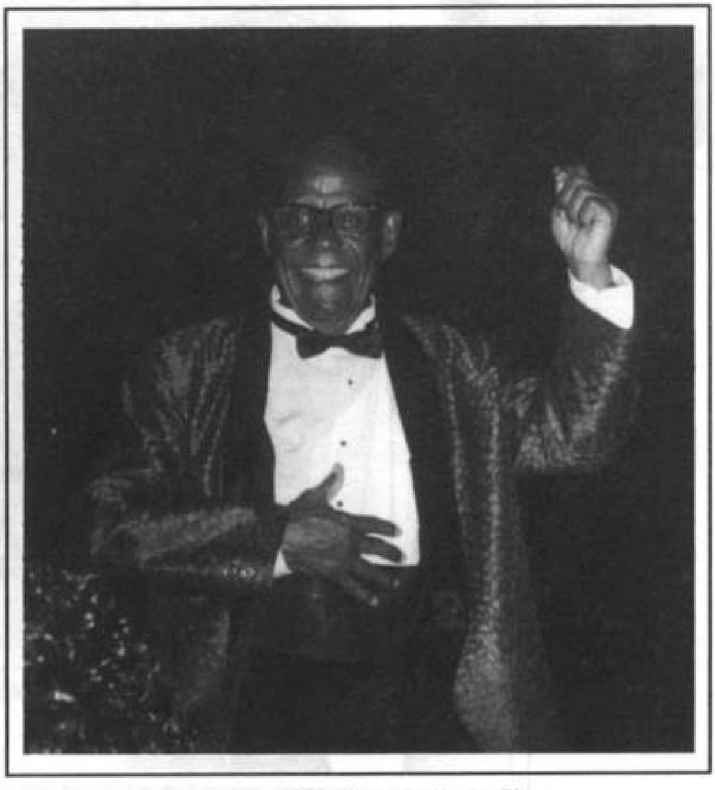
Pianists Alfredo Rodríguez & Chucho Valdés, London, 1989. © Rebeca Mauleón.

Graciela Grillo, San Francisco, 1992. Courtesy Hector Rivera.

Members of Orquesta Ritmo Oriental, Conjunto Son 14 and Batacumbele, Havana, 1984. Courtesy Michael Spiro.

Arsenio Rodríguez. © EGREM.

Isaac Oviedo. © Mayra A. Martínez.



Mario Bauza, San Francisco, 1992. Courtesy Hector Rivera.

Félix Chappotín. © EGREM.

Miguelito Cuní. © EGREM.

Beny Moré. © EGREM.

Charlie Palmieri. Author's Collection.

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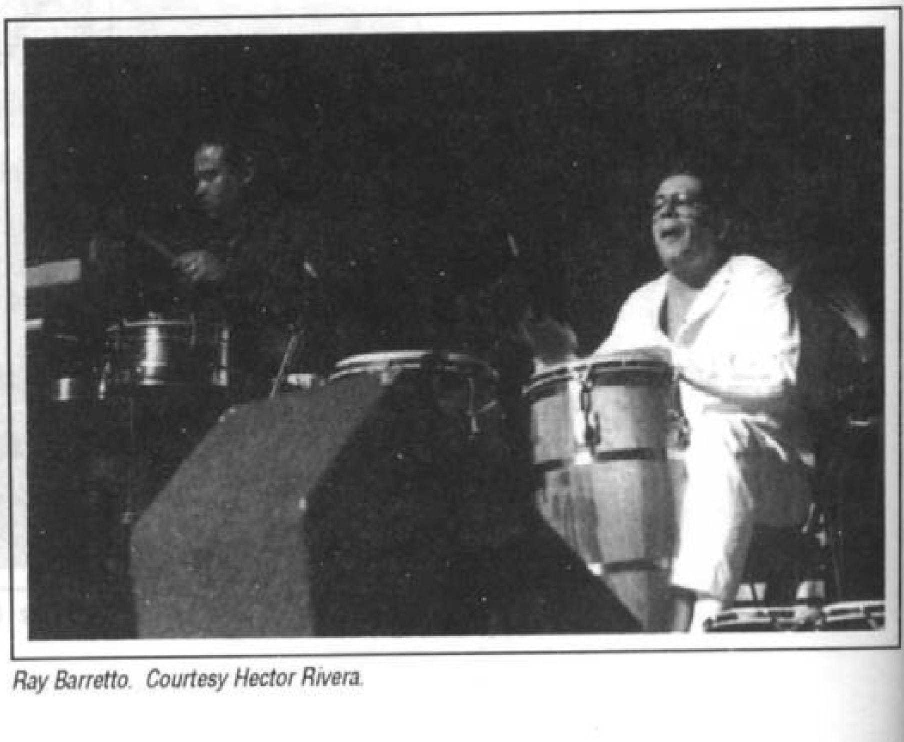
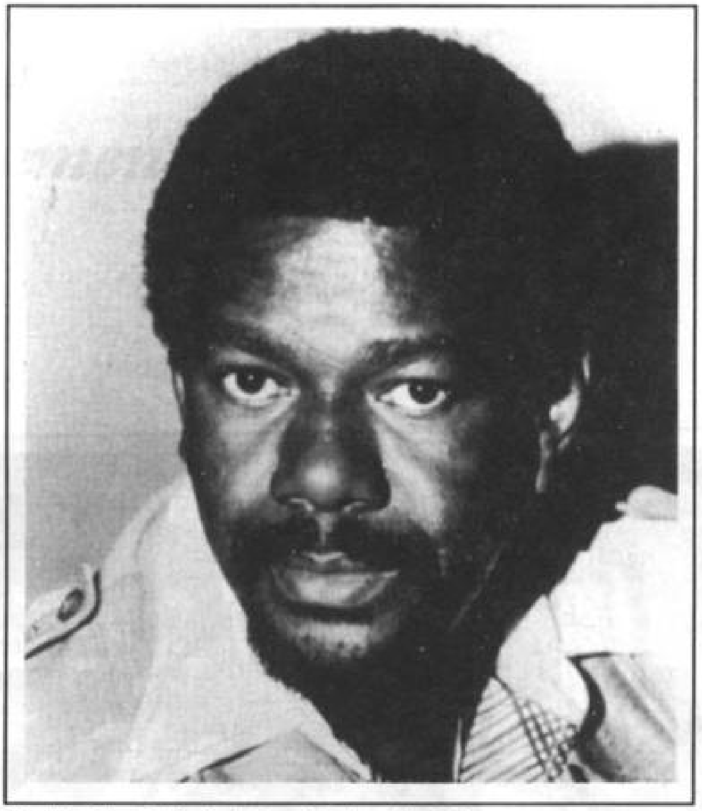
Johnny Pacheco. Courtesy Hector Rivera.

Celia Cruz. Courtesy Hector Rivera.

Oscar D' León. Courtesy Hector Rivera.



Ray Barretto. Courtesy Hector Rivera.



Rafael Cortijo. © Martin Cohen. Courtesy Max Salazar.

Ismael Rivera. © Tico Records. Courtesy Max Salazar.

"Conga Summit", San Francisco, 1987. © David Belove. Clockwise from left: Carmelo García, Harold Muñiz, Julito Collazo, Bill Ortiz, the author, Israel "Cachao" López, Daniel Ponce, Francisco Aguabella and Carlos "Patato" Valdés.

Chapter II.

Salsa Instruments and Ensembles

Before familiarizing yourself with the techniques of playing salsa, it is important to recognize the numerous instruments which interpret it. Cuba and other areas of the Caribbean (as well as several areas of South America) became melting pots of European, African and indigenous cultures, which contributed to the creation of many instruments throughout the development of this music.

THE INSTRUMENTS OF AFRO-CUBAN MUSIC

The instruments brought to and created in Cuba are a combination of several centuries of innovation and development. As the native cultures were virtually annihilated by the European colonists, little evidence remains of their musical contributions. There are some terms and instruments which did survive, however, as will be discussed.

European instruments

The instruments brought to Cuba from Europe include strings, woodwinds, brass, keyboards and percussion; the primary countries of origin are Spain, France, Germany, England and Italy. Many instruments from Spain were of Arabic origin, and others were regional Spanish folk instruments consisting of drums, percussion and various flutes. From France, Italy, Germany and England came the orchestral strings, woodwinds, brass and keyboards, although European countries had already borrowed instruments from each other for centuries before the colonization of the Americas.

Stringed instruments

The instruments of the **guitar** family came from Spain via the Arabic cultures, and were among the first instruments brought to Cuba in the late 15th century. These were used primarily in the troubadour styles of song, and included the **vihuela, bandurria** and the **laúd**. The guitar evolved from these earlier versions, as did several smaller varieties including the **requinto** and the **tiple**.[1] **(fig. 2.0).**

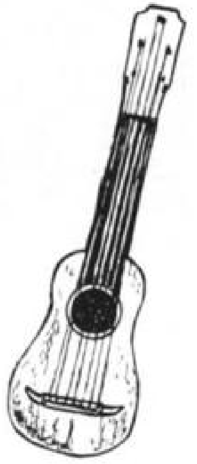


Fig. 2.0

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[1] Sadie, Stanley, Ed. The New Grove Dictionary of Music and Musicians, 785-795.

The instruments of the **violin** family brought to Cuba were early versions of the **violin, viola, violoncello** and the **bass viol**, and were used in symphonic music as well as opera and lyric theatre.[2]

Woodwinds and Brass

Many of the woodwind and brass instruments to arrive in Cuba during the 16th century came from military marching bands, and included the **corneta** (cornet), commonly used in Spanish military music. The instruments brought by the French in the late 18th century include piccolo, five-key flute, oboe, clarinet, brass, trumpet and French horn.

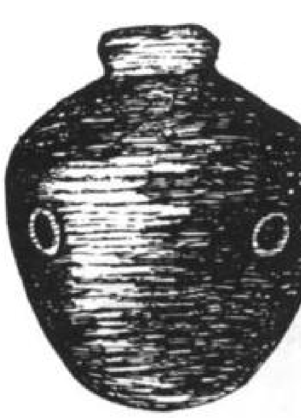

Fig. 2.1

Although not exactly a member of the woodwind and brass families, the **botija** was an important instrument in early Cuban popular music **(fig. 2.1)**. The *botija* (or **botijuela**) is a large ceramic jug which was used originally to import olive oil from Spain, and was used as a bass instrument in the **son** until the middle of the 19th Century.

Keyboards

Keyboard instruments such as the organ, accordion and piano arrived in Cuba relatively soon after their respective inventions in Europe. As Cuba was the principal port of trade in the Caribbean, the latest European innovations and fads quickly became part of Cuba's cultural development. The **pipe organ** was the first to arrive from Spain in the Cathedral of Santiago de Cuba in 1544, and later types of organs would be brought by the French in the late 1700's. A Cuban version - called the **órgano oriental** - would be developed in the Oriente province in the late 19th century. This organ was something like a player piano, in that it had pre-programmed rolls with waltzes, polkas and Cuban music.[3]

The **piano** arrived during the late 1700's, brought by the French who fled the Haitian Revolution; it belonged solely to the Cuban classical music repertoire until the development of popular styles such as the **contradanza,** the **guaracha** and the **guajira** in the 1800's. By the early 1900's, the piano was incorporated into Cuban popular music, where it eventually became part of the rhythm section in certain ensembles (such as the **charanga** instrumentation). By the 1940's, the piano was added to the **conjunto** instrumentation (see below) in the interpretation of the **son**.

The **accordion** was used primarily in peasant music styles during the late 1800's, in ensembles called **charanguitas** (see below).

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[2] Westrup, J.A. and F. Ll. Harrison. The New College Encyclopedia of Music, 702-706.

[3] Orovio, Diccionario de la música cubana, 267; Linares, La música y el pueblo, 48, 195-196.

Percussion

Spain contributed many percussive instruments to the music of Cuba, including the **castañuelas** (castanets) - wooden hand percussion instruments, played by the fingers of both hands and used to accompany certain dances; the **pandereta** - a tamborine with jingles, and the **pandero** - a tamborine without jingles. [The Puerto Rican **pandereta** appears to be derived from the Spanish *pandero*, as it does not have jingles. It is also tuneable. Refer below to the section on Puerto Rican instruments]. In the late 16th century, additional percussion instruments were introduced in Cuba, such as the French **tympani.**[4]

African Instruments

Yoruba instruments

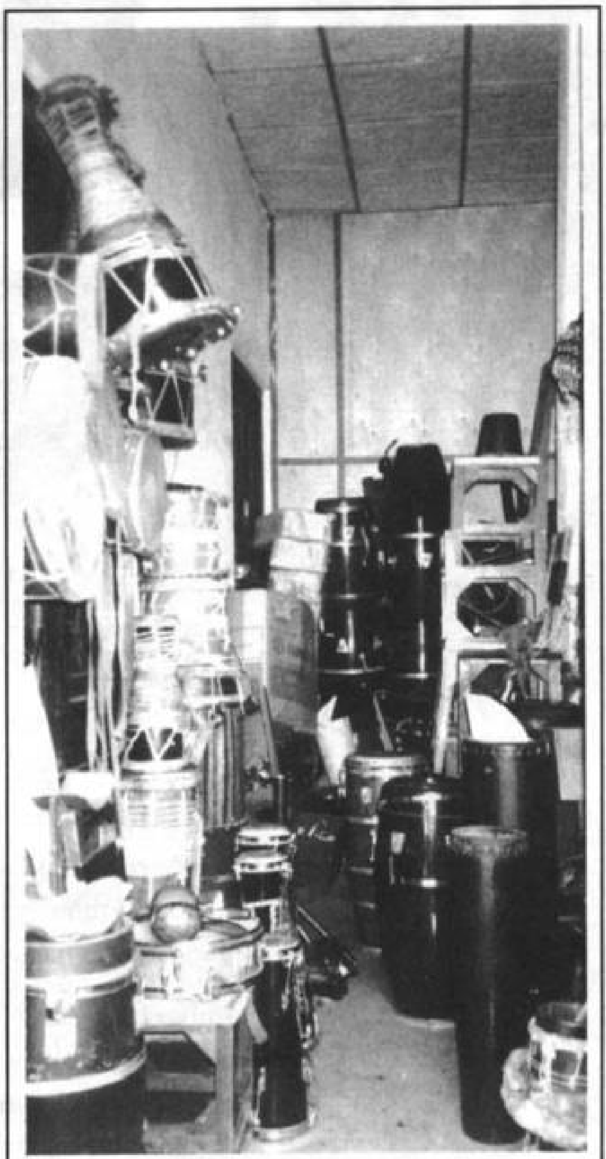
The instruments originating in Nigeria and re-created by the Yoruba (or Lucumí) people in Cuba include:

1). **batá** drums - a set of sacred, two-headed drums, played in Cuba in a set of three[5], with the **Iyá** being the largest, the **Itótele** in the middle, and the small drum called the **Okónkolo.** The *batá* may be accompanied by a small metal shaker called **atcheré;**

2). **agbes (agües/agwes)** or **güiros** (also known as **chékeres**) - beaded gourd instruments played in sets of three or more, usually divided into parts called the **kachimbo** or **golpe**, the **segundo**, and the **caja**. The *agbes* may be played together with an iron bell called a **guataca** or **agogo;**

3). **bembé** drums, a set of three drums made from palm tree logs with nailed-on skins (tuned with heat); and

4). **iyesá** drums, a set of four sacred, cylindrical, two-headed drums of hand-carved cedar, played with sticks. The **iyesá** are divided as **caja, segundo, tercero** and **bajo** (which is played with the hands). The *iyesá* drums are accompanied by two **agogo** bells and a **güiro.**



Assorted drums, Conjunto Folklórico Nacional storeroom, Havana, 1992, © Rebeca Mauleón.

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[4] Sadie, 793-794.

[5] In Nigeria, sets of **batá** drums may include six or more drums.

Afro Cuba with ceremonial batá *drums, Matanzas, Cuba, 1988. Courtesy Michael Spiro.*

Dahomean instruments

Instruments created in Cuba by the Dahomean (Arará) peoples brought as slaves, as well as those Dahomeans who arrived in Cuba's Oriente province following the Haitian Revolution, include:

1). **tumbas francesas** - four large, painted log drums, tuned with leather strapping through their heads, divided into parts called **premier** or **redublé**, **sécond, bulá** or **bebé** and **tambora**; **catá** (a log which rests on a wooden bench, and is hit by sticks); and the **chachá** or **maruga** (a metal shaker);

2). **Arará** drums - three ceremonial drums used in Arará ceremonies, similar to those of the **Tumba Francesa,** consisting of a large drum called the **caja** or **junga,** the **junguedde** and **juncito,** (similar size and shape and played with two sticks); sometimes a fourth drum is used, called the **jun** (similar to the **juncito** in its role). Additional percussion instruments include the **ogán** (a bell), **palos** (sticks which strike the body of the **junga**), and metal shakers called **cheré**. The drums are hollow, with a single skin strapped on and tuned with tension; they are decorated with geometric designs, and are played while leaning them on a wooden bench or support.[6]

Congolese instruments

The drums used in the religious and secular folklore of the Congolese (Bantú) culture are called:

1). **makuta** - large, barrel-shaped drums, the precursors to the **conga** drums;

2). **yuka** - long, cylindrical drums divided into three parts called **caja** (large), **mula** (middle) and **cachimbo** (small). Other instruments played with the *yuka* drums are sticks (played on the body of the *caja*), and metal shakers worn on the wrists of the drummers called **nkembi.**

L to R: Harold Muñiz, Francisco Aguabella & Michael Spiro with agbes *or* chêkeres*, 1985. © Don Klein, courtesy Michael Spiro.*

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[6] Orovio, 31, 414-415; León, Argeliers, "Notas para un panorama de la música popular", Ensayos de la música latinoamericana, 239.

Another important Bantú instrument is the **marímbula**, a large thumb piano-type box which is sat on and plucked with the fingers. The *marímbula* **(fig. 2.2)** provides the function of a bass instrument in ensembles which interpret one of the oldest styles of the Cuban **son**, the **changüí**.

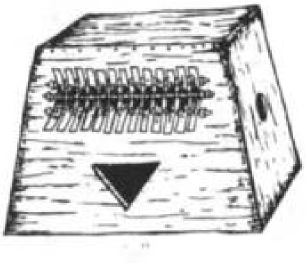

Fig. 2.2

Asian Instruments

Corneta china (Trompeta china)

The **corneta china** or **trompeta china** (Chinese trumpet) is a reeded, metal horn which was brought to Cuba by Chinese laborers during the colonial period **(fig. 2.3)**. It remained in Havana's Chinese neighborhoods, and was played during **carnaval** celebrations by Asian **comparsas** (carnival groups). Around 1910, it was introduced to the *comparsas* in Santiago de Cuba, where it became a permanent element of the **congas santiagueras** (*conga* groups of Santiago). Its sound is high, nasal and piercing.[7]

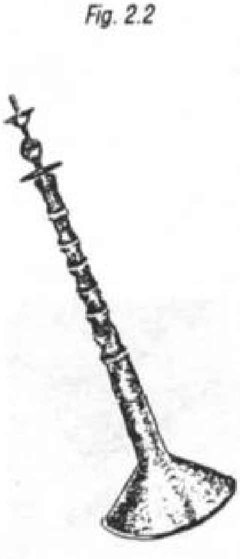

Fig. 2.3

Indigenous Instruments

Little remains of the Indo-Cuban peoples who at one time inhabited Cuba. Among the various cultures which existed - and were subsequently decimated by the 16th century - were the **Siboney**, the **Taíno** and the **Guanajatabibe** peoples. While no musical legacy was passed on to future Cuban generations, historians did record the presence of dance and music forms, songs, and various instruments.[8]

Maracas

Shakers, rattles and other types of **maracas (fig. 2.4)** were frequently noted by historians, often made from wood and filled with tiny pebbles. These types of percussion instruments also existed in African cultures, and there is some question as to whether the maracas used in the Caribbean area are of Indo-Cuban or African origin.[9]

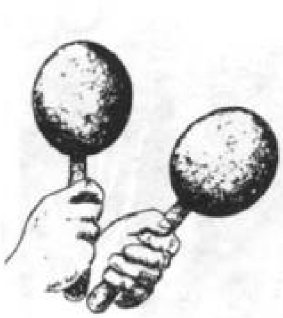

Fig. 2.4

Log Drums

Drums were an important part of Indo-Cuban music and daily life. Various drums were fashioned out of hollowed logs and played with mallets - much like xylophones; one was called the **mayohuacán**. Others were carved with serrated lines and scraped with sticks.

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[7] Orovio, 102-103.

[8] Ortiz, Fernando. La música afrocubana, 37-41.

[9] Ibid, 42.

Flutes/Horns

Historians also noted the presence of various wooden flutes and whistles, pipes made of bone, and conch shells used as horns called **fotutos**. As with all of the instruments mentioned, however, there was no evidence to substantiate these claims other than the notes of those who recorded history.

Hybrid Instruments

Combining the elements of European, African and (supposed) Indo-Cuban cultures, several Creole instruments were created throughout Cuba's musical development. Some of these inventions stemmed from the basic lack of materials, and the need to substitute available items for original ones; other instruments were transformed or improved upon, such as adding tuning devices on certain drums.

Tres

The Cuban **tres** is derived from the Spanish guitar. It is smaller in size, and consists of three sets of double strings. The *tres'* body is made of light wood, with a neck of harder wood, and is played with a pick. It is used fundamentally by groups interpreting the **son**, and its derivations. The original tuning of the *tres* was in D minor (D, F, A), but was changed to C major (G, C, E), primarily initiated by blind *tres* genius **Arsenio Rodríguez**. The G and E strings are tuned in octaves, and the C strings are tuned in unison. (See Chap. IV, figure 4.168, p. 151).

Papi Oviedo with tres, *Orquesta Revé in London, 1989, © Rebeca Mauleón.*

Timbales and Timbalitos

The word "timbales" literally means "tympani" in French, and the creole **timbales** are an adaptation of the European tympani, or kettle drums. The transformation of the tympani consisted of eliminating the kettle or bowl-like shape, leaving two round drum shells with tuneable heads which were mounted on a metal tripod. This evolution was completed around the turn of the century, where the new creole *timbales* were used in ensembles known as **charangas** (see below), which interpreted the Cuban **danzón**.[10] The *timbales* are played with sticks (as opposed to mallets used with the tympani), and have since been added onto with several accessory items such as cowbells, woodblocks and cymbals. A smaller version of the timbales are the **timbalitos** (or **pailas**), sometimes added to the regular drums (for a set of four).

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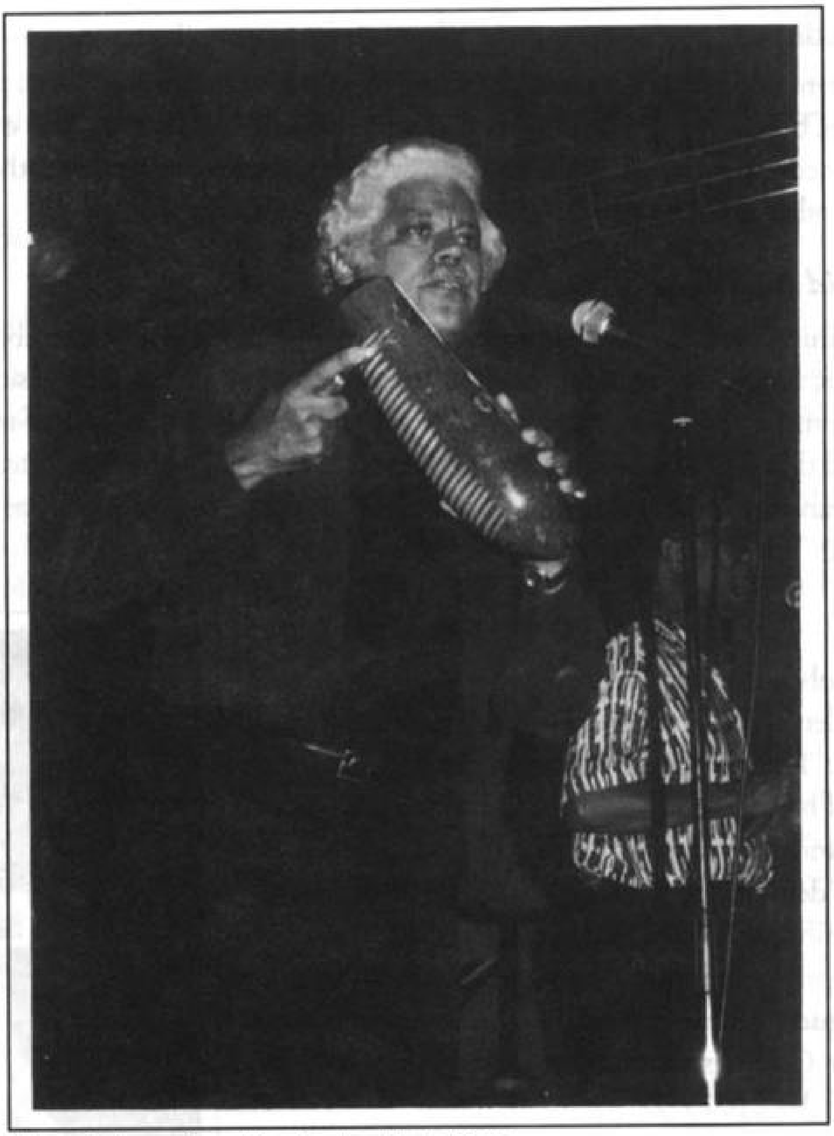
[10] Orovio, 407.



Johnny Pacheco with a güiro. *Courtesy Hector Rivera.*

Güiro

The Cuban **güiro** (see photo) is a serrated calabash or gourd which is scraped with a stick, and can also be hit with the stick on the non-serrated surface. It is thought to be of Bantú (Congolese) origin, although some historians noted the presence of a similar instrument in the Indo-Cuban cultures.[11] The *güiro* is of vital importance in its role as a time keeper - emphasizing a consistent, half-note pulse - as well as for the distinct sound it produces, which strengthens the texture of the rhythm section in various ensembles.

Cajones

During colonial times, the enslaved Africans created drums out of boxes and shipping crates, in particular for the profane style of music called **rumba**. The

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[11] Orovio, 198.

Yoruba Andabo, Havana, 1992. © Rebeca Mauleón.

yambú is the oldest style of *rumba*, and was performed on **cajones** (boxes); the large codfish crates served as the bass drum, or **tumba**, and the smaller, higher-pitched candle boxes served as the lead drum (or **quinto**), which improvised. The *cajones* are still very popular today, and are often accompanied by **palitos** (2 sticks) hitting either the *cajones* themselves, a piece of bamboo or a woodblock, **cucharas** (spoons), and a type of metal rattle called the **maruga**, or other shakers.

Bongos

The Cuban **bongos** are two small drums attached by a thick piece of wood, and are held between the knees. (Sometimes they are referred to as a single instrument: the **bongó**). The larger, low-pitched drum is called the **hembra** (female); the smaller, high-pitched drum is called the **macho** (male). They are played with the fingers and palms of the hands, and have a wide range of sound possibilities. *Bongos* were developed from African predecessors in Cuba's Oriente province, and form part of **son** instrumentation (see below). Originally the drum heads were tacked on and tuned with heat, but later a system of tuneable hardware was attached. Today's *bongos* are made of fiberglass as well as wood.

Tumbadoras (Congas)

The **tumbadora**, or **conga** drum, as it is also known, is a barrel-shaped drum made from strips of hardwood, and is derived from the *makuta* drums of Congolese origin. Originally, *tumbadoras* had nailed-on skins tuned with heat; eventu-

Center: Armando Peraza on bongos, and clockwise from left: Francisco Aguabella on congas, David Belove on bass, Eduardo Reyes on piano and Carlos Santana on guitar, San Francisco, 1985. © Don Klein, courtesy Michael Spiro.

ally, a system of hardware was added, enabling the drums to be tuned with wrenches. The early *tumbadoras* were used in the **comparsas** (carnival groups), and were also called **tambores de conga**. There are three denominations of *tumbadoras*: the bass drum, or largest drum, is called the **tumbadora** or **tumba**; the middle-sized drum is called the **conga**, and the smallest and highest-pitched drum is called the **quinto**. In *rumba*, the *quinto* is the drum which improvises or solos while the other two hold down steady, repeated patterns. [12]

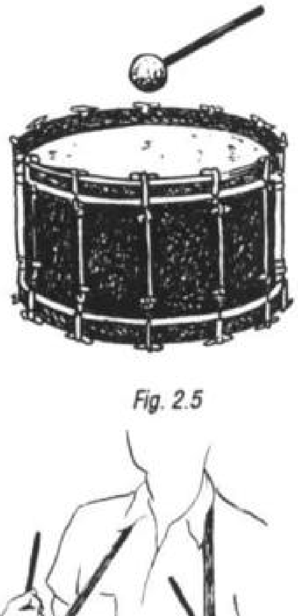

Fig. 2.5

Bombo Criollo and Sartenes

The **bombo criollo** (Creole bass drum) is a tuneable, two-headed military drum of European origin, adapted and used in **congas de comparsas (fig. 2.5)**. It is played with one mallet and one bare hand.[13] Also popular in the comparsa instrumentation are the **sartenes** (or frying pans), which are bolted to a flat piece of wood and strapped onto the player, who plays them with wooden or metal sticks **(fig. 2.6)**.

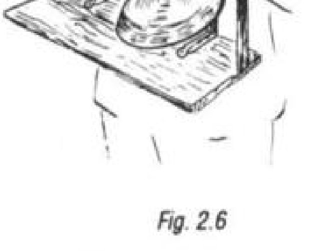

Fig. 2.6

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[12] Orovio, 414; León, 238.

[13] Orovio, 53-54.

Cencerro

Many types of cowbells are used in Cuba's folkloric music, but the popular Creole **cencerro (fig. 2.7)** is modeled after the Abakuá **ekón**. It is simply a cowbell with the clapper removed, and is struck with a wooden stick. The *cencerro* has two principal sounds: an open tone - produced by striking the edge of the mouth of the bell; and, a muted tone - produced by pressing the fingers of the hand which holds the bell against the bottom, while striking the center of the bell. [14]

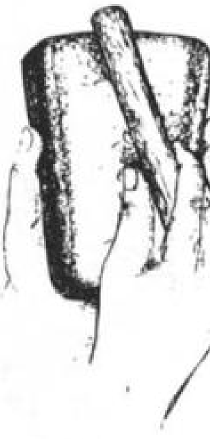

Fig. 2.7

Quijada (Jawbone of a horse, donkey or mule)

Although a primitive instrument, the **quijada (fig. 2.8)** is a very popular and recognizable sound, and inspired the contemporary creation of the "vibra-slap". The jawbone (of the skeletal remains of a horse, donkey or mule) produces a distinct, rattle or crashing sound when struck, causing the loosened teeth to vibrate.[15]

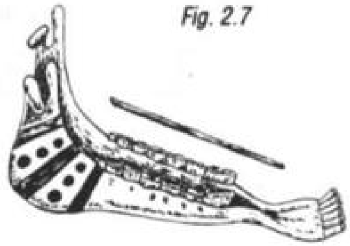

Fig. 2.8

The Drumset

The drumset has been an integral part of Cuban popular music since the 1920's, when the early sounds of jazz bands and other ensembles merged with the *son* and other styles. In the 1940's and 50's, Cuban music benefitted from a happy marriage with jazz. One of the most recognized pioneers of the drumset during this era was the late **Guillermo Barreto**, whose diversity as drummer/percussionist led to collaborations with such greats as **Beny Moré, Tommy Dorsey, Nat King Cole, Chico O'Farrill, Israel "Cachao" López** and others. Barreto worked for many years as the drummer in the famous Tropicana nightclub in Havana, where he helped put an end to the racist treatment of black Cuban musicians there, and was an integral member of the Modern Music Orchestra in Cuba. **Walfredo de los Reyes** (Sr.) is another important figure in the development of the drumset in Cuban music.

Throughout the last few decades, many drummers have experimented with and adapted traditional Cuban rhythms to the set, mixing those styles with the already complex vocabulary of jazz, rock and funk drumming techniques. Cuban drummer **Enrique Plá** of Grupo Irakere is an

Drummer/timbalero Guillermo Barreto & his wife, singer Merceditas Valdés, Havana, Jan. 1990. Courtesy Nancy Berglass.

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[14] Orovio, 81.

[15] Ibid, 317-17.

excellent example of a drummer who has thorough knowledge of many styles and techniques, and continues his innovative approach by mixing elements of jazz, rock, funk, Brazilian and Cuban music. **José Luis Quintana "Changuito"** of **Los Van Van** not only helped create the *songo* style, but was one of the first Cuban drummers to use electronic drums (toms and bass drum) in his set-up. **Oscarito Valdés** - known for his work with two of Cuba's foremost fusion groups, **Afro Cuba** and **Irakere** - has incorporated sequencers and double pedal bass technique into his sound.

ENSEMBLES IN TRADITIONAL AFRO-CUBAN MUSIC

The variations of European, African and Creole instruments produced many com-

Conjunto de Clave y Guaguancó, Havana, 1992. © Rebeca Mauleón.

Rumba (Folklore Ensembles)

There is no exact term for the instrumentation of the groups which interpret **rumba**, with the exception of the **coro de guaguancó**, a later variation of the *coro de clave.* Another term for the *coro de guaguancó* is **grupo de guaguancó**. Like its precursor, the *coro* (or *grupo) de guaguancó* also featured a lead vocal soloist and a chorus, and performed music in the streets and neighborhoods during the early 1900's. The instruments used by the group include **tumbadoras** (conga drums) or **cajones** (wooden boxes or crates), which are generally divided into three parts: the **tumbadora** (bass) drum, the **segundo** (middle or second) drum, and the **quinto** (lead) drum. Two spoons (**cucharas**) or sticks called **palitos** are also used, striking a woodblock or piece of bamboo, or the sides of either the *tumbadora* or the *cajón.* **Marugas** or other shakers may also be used. Current folklore ensembles maintain this basic instrumentation today, and not only interpret *rumba* but other styles as well, adding instruments to the ensemble according to the style being interpreted. These include the Lucumí, Congolese and Dahomean instruments mentioned earlier in this chapter.

Orquesta Típica

The instrumentation used in the interpretation of the Creole **contradanza** (or **contradanza criolla**), generally consisted of woodwinds (2 clarinets), brass (1 trumpet, 2 horns) strings (2 violins and contrabass), the **güiro**, and tympani drums. By the late 19th century, the tympani were replaced by the Cuban **pailas** or **timbales**, and the horn section diminished.

Charanga Francesa

In the early 20th century, a smaller instrumentation called the **charanga francesa** (later simply called the **charanga**) emerged, consisting of one wood flute (replacing both woodwinds and brass), two violins, piano, contrabass, the *timbales*, and the *güiro*. In the 1940's, the **tumbadora** (or **conga** drum) was added, and sometimes a cello. Originally, the strings used in the early *charanga* orchestras were played acoustically, with no amplification. Microphones were then used directly over the sound holes of the body. Since the advent of electronic pick-ups and effects, the sound of electric violin may also be heard in the *charanga* orchestra.

Trío Matamoros. © EGREM.

Trío

The **trío** instrumentation was developed during the 1920's in the interpretation of troubadour styles, including the **bolero, canción, guaracha** and **son**. It consisted of three singers, with either two guitars and maracas, or three guitars.

Sexteto

The **sexteto** was developed in the genre of the Cuban **son**. The instrumentation consisted of guitar, *tres*, contrabass (or **marímbula** in the style of **changüí**), *bongó*, *maracas* and *claves*. Among the important groups to develop this genre in the

Sexteto Habanero. © EGREM.

early 20th century are such groups as the **Sexteto Habanero**, founded in 1920, the first group to introduce the six-piece instrumentation.

Septeto

Perhaps the most important Cuban *son* group was the **Septeto Nacional**. Beginning as a sextet, they later added the trumpet in 1927, thus creating the **septeto** instrumentation.

Conjunto

This instrumentation was developed around 1940, and was derived from the earlier *septeto* ensemble. The **conjunto** generally consisted of the *septeto* instrumentation, with the addition of two or three trumpets, three vocalists (who played hand percussion such as *maracas* and *claves*), and the piano and the *tumbadora* (added to the *conjunto* by *tres* player/composer **Arsenio Rodríguez**).

Combo

Derived from the North American jazz ensemble of the same name, the Cuban **combo** was developed in the late 1950's as a result of the economic need to reduce the numbers of musicians in smaller night clubs. The *combo* generally consisted of one trumpet, saxophone, piano, bass, drums (drum set), Cuban percussion and electric guitar, although many combinations were used.[16]

Familia Cepeda with bombas, *Puerto Rico. Courtesy John Santos.*

PUERTO RICAN INSTRUMENTS

Several Puerto Rican instruments were incorporated into the salsa sound, as were some of the typical instrumentations. Two of Puerto Rico's musical styles which were (and are) an important part of salsa's development are the **bomba** and the **plena**. The **plena** can be described as popular urban "street" music, like calypso; its instrumentation consists of tuneable hand drums called **panderetas**, **güiro** (or **güícharo**) and accordion. The **bomba** refers to both a rhythmic style, and to the drum on which it is played - a barrel-shaped drum similar to the Cuban *tumbadora* or *conga* drum. The rhythmic structure of the *bomba* is held together by a pattern known as the **cuá** - played by sticks on a woodblock, or on the *claves* - and is similar in its function to the Cuban *clave* pattern. *Bombas* and *plenas* were typically played by these acoustic instruments, including the Puerto Rican stringed instru-

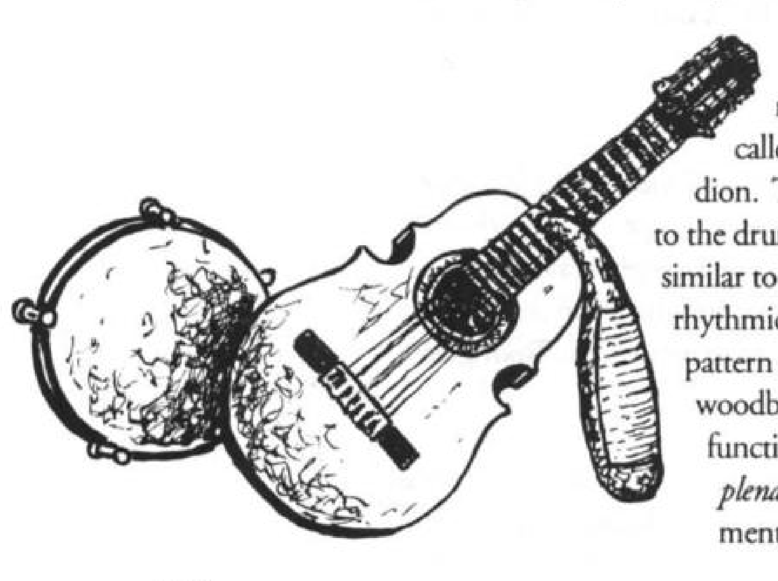

Fig. 2.9

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[16] Orovio, 98.

Panderetas: *Members of the Coro Folklórico Kindembo. L to R: John Santos, Harold Muñiz, Maribel García-Soto and the author. Courtesy Hector Rivera.*

ment called the **cuatro**, a small variation of the guitar and similar to the Cuban *tres*. **(fig. 2.9).**

DOMINICAN INSTRUMENTS

The typical **merengue** from Santo Domingo (refer to Chap. V) is played on **tambora, güira** and accordion. The *tambora* is a small, two-headed drum which is strapped around the neck; it is played with the hands and one stick, which strikes the drum heads as well as the wooden side of the drum **(fig. 2.10).** The *güira* is a serrated metal scraper which is played with a metal fork **(fig. 2.11).** The accordion used in *merengue* is generally a button accordion.

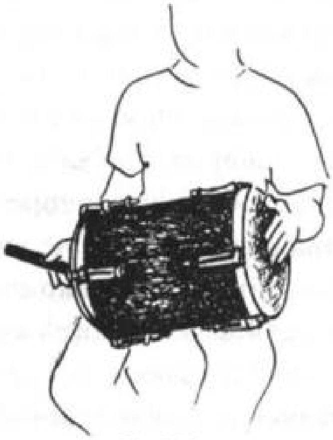


Fig. 2.10

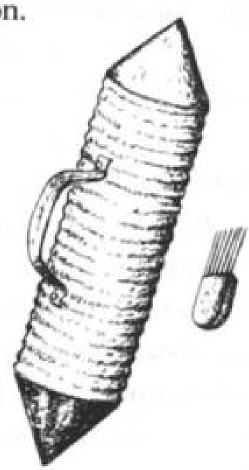


Fig. 2.11

Rubén Blades in concert at the Fillmore, S.F., with (clockwise from left): Armando Peraza, Karl Perazzo, Ralphy Irizarry, Orestes Vilató, Jesús Diaz and Bobby Allende. © 1987, René Castro.

POPULAR STYLES OF INSTRUMENTATION

There have been many developments and innovations in the ensembles which interpret salsa. One obvious change is the combination of instruments borrowed from other ensemble styles, such as the*charanga,* which has added bongos and trumpets from the *conjunto* style; another example is the addition of timbales to the*conjunto.* Another basis for many salsa band instrumentations includes the jazz band ensembles made famous in the 40's and 50's. The primary rhythm section in salsa groups consists of piano, bass, congas, bongos, timbales, güiro and/or maracas and claves; horn sections vary anywhere from two to six (or more). A two-horn section can consist of two trumpets, two bones, flute and trumpet, sax and trumpet, etc.. Three-horn sections include trumpet, sax and trombone; two trombones and flute; two trumpets and trombone, etc... Four-horn sections range from four trumpets, to two trumpets plus alto and soprano sax, to four trombones. The combinations are virtually unlimited; a good arranger can make the best out of any combination of voices.

Salsa instrumentation has had many variations throughout the last few decades. Several groups maintained the typical *conjunto* or *charanga* formats, while

Los Van Van. Courtesy of Juan Formell, Havana, 1990. Author's collection.

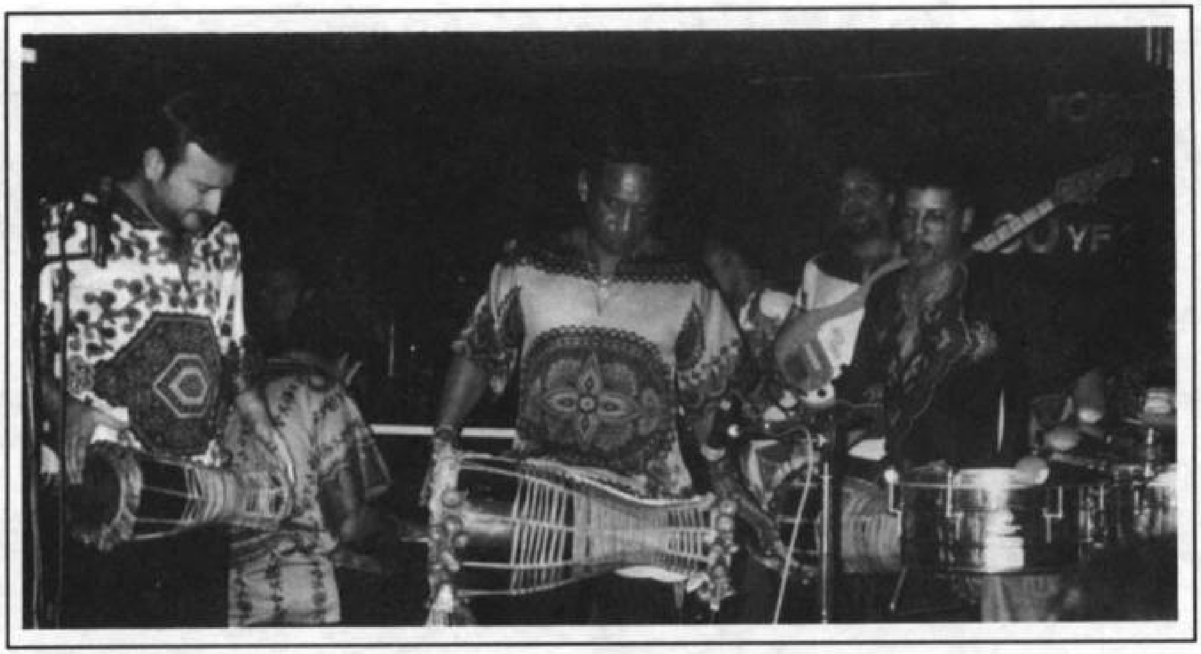
others combined instruments borrowed from other styles. One such example is the **charanga vallenata** style instrumentation, which blends elements of the Cuban *charanga* orchestra and *conjunto* with the Colombian **vallenato** style, which features the accordion. **Roberto Torres** and his Charanga Vallenata made a smash hit with his version of a song entitled "Caballo Viejo", which featured the accordion, *tres* and trumpet with a *charanga* -style instrumentation.

Among the popular salsa bands since the 70's, many feature a large horn section - usually four to six horns - consisting of two to four trumpets, sax(es) and/or trombones. An exemplary group featuring this modern-day *conjunto* is Puerto Rico's **Sonora Ponceña**, whose pianist/musical director **Papo Lucca** has consistently produced exciting arrangements within a four-trumpet format. Another popular sound is the combination of flute and trombones - such as the group **Conjunto Libre**. The combination of the *charanga* orchestra with trombones was made popular by Cuba's **Los Van Van**, who have added to their instrumentation with synthesizers and electronic drums. **Orquesta Revé** is another group which combines three trombones within an instrumentation they call **charangón**, including violin and *tres*. Still another unique instrumentation features the baritone saxophone in addition to a four-horn section; often, the bari doubles the bassline, and plays independent lines which add to the polyrhythmic texture of the rhythm section. This ensemble style has been popularized by such artists as **Willie Rosario** (timbales/leader) and his orchestra.

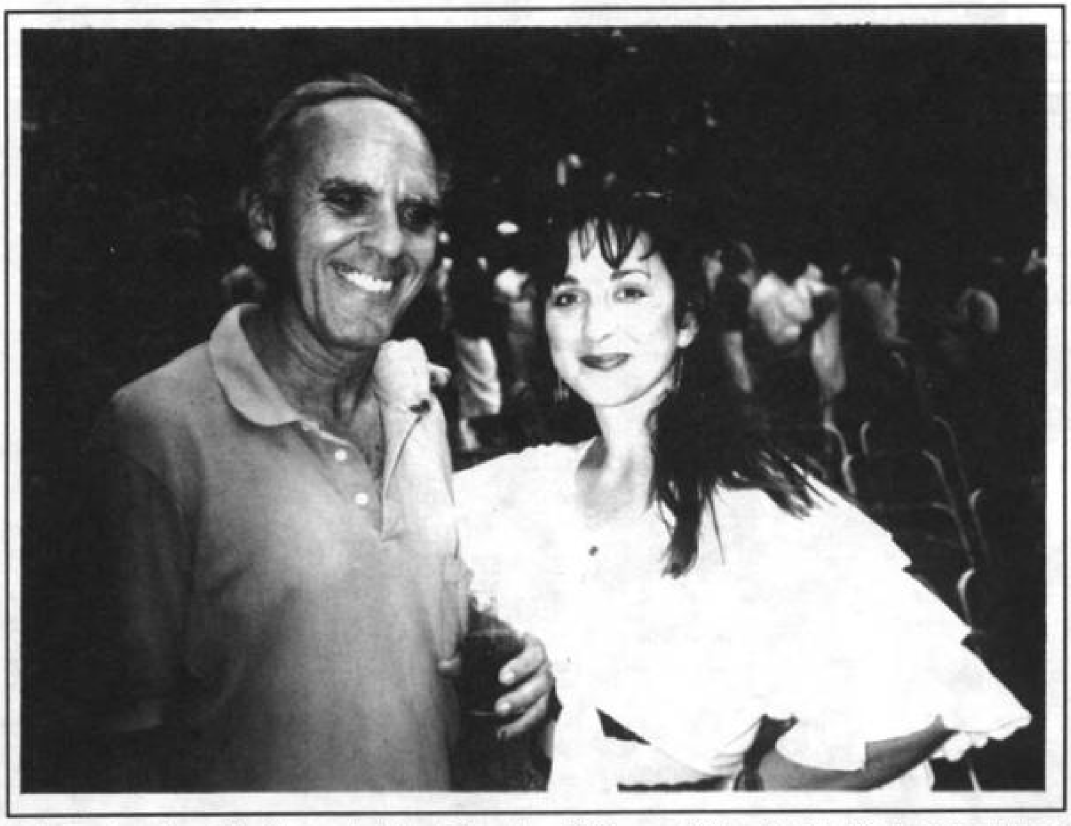
Following the advent of the electronic instrument age in the 60's, several electronic keyboards, drums, guitars and synthesizers have found a place within the salsa orchestra. Since the mid 1980's, electronic instruments have often replaced the traditional acoustic instruments in many ensembles, particularly horns and strings. **Rubén Blades** and his group **Seis del Solar** combined synthesizers and vibraphone with a rhythm section which includes trap drums. Synthesizers are often used to replace acoustic instruments, and to add to the acoustic ensemble with modern sounds and textures. Contemporary artists such as **Luis Enrique** continue to blend traditional salsa styles with contemporary - almost pop - harmonies and arrangements, combining electronic and acoustic instruments. Cuba's **Irakere** and **Afro Cuba** both have used synthesizers as well as rhythm programmers (drum machines or sequencers) in addition to their largely acoustic ensembles. These and other groups, such as **Batacumbele** from Puerto Rico, have consistently experimented with several instrumentations, including folkloric drums - such as the *batá* - into their rhythm section. Another popular Cuban group, **NG La Banda**, features a second keyboardist on synthesizer, who plays *tres*-like **guajeos** on top of the pianist's **montuno**, and often doubles the hornlines or adds electronic textures while comping (see Chap. IV). The aforementioned groups have also maintained rhythm sections with the drumset in addition to the traditional percussion section of congas, timbales and bongos.

Author's note:

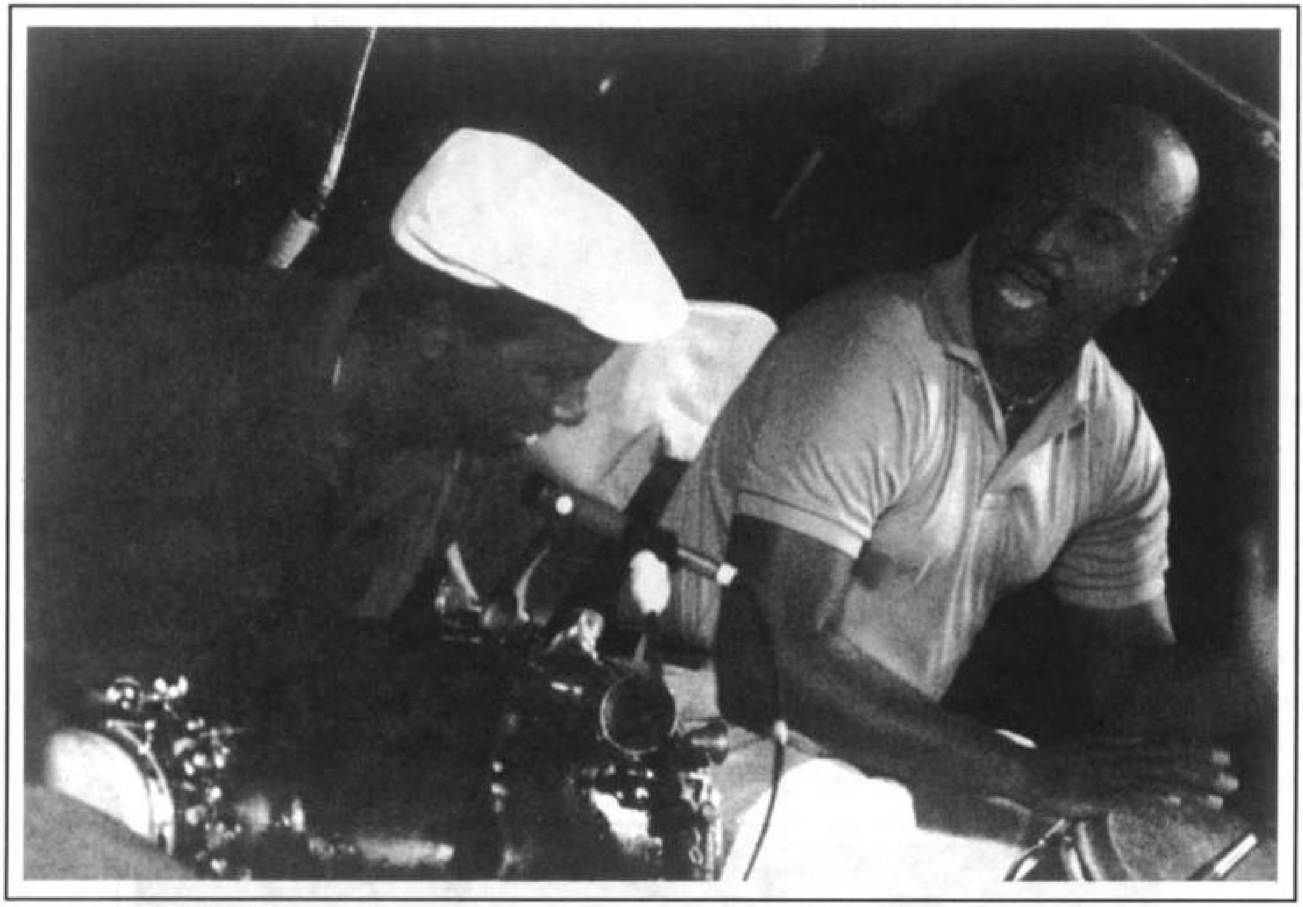
The five volumes of Fernando Ortiz' Los instrumentos de la música afrocubana were extremely vital to the preparation of this chapter, as was Helio Orovio's Diccionario de la música cubana. Please refer to the bibliography for suggested reading.



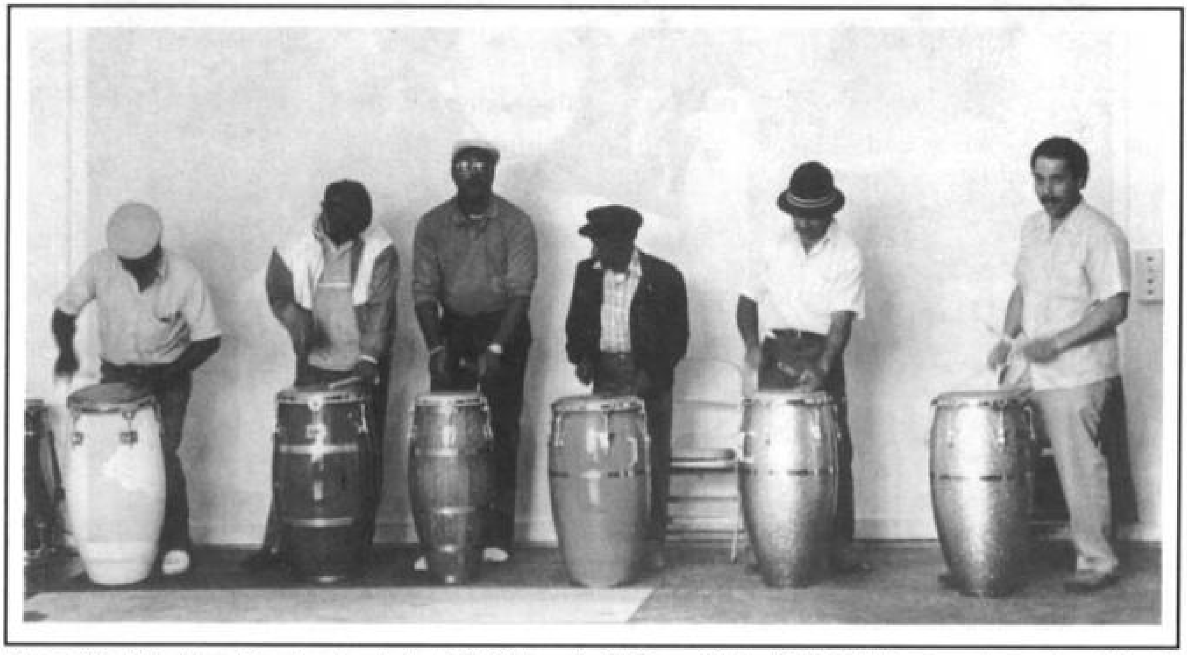
Irakere with batá *drums, London, 1989. Drummers I to r: Enrique Plá (Okónkolo), Oscar Valdés (Iyá) and Miguel Angá (Itótele). Also pictured are Chucho Valdés (piano) and Carlos Del Puerto (bass). Photo © 1989, Rebeca Mauleón.*



Helio Orovio, author of the Diccionario de la música cubana [Dictionary of Cuban Music], with the author, Havana, Jan., 1992. Author's collection.



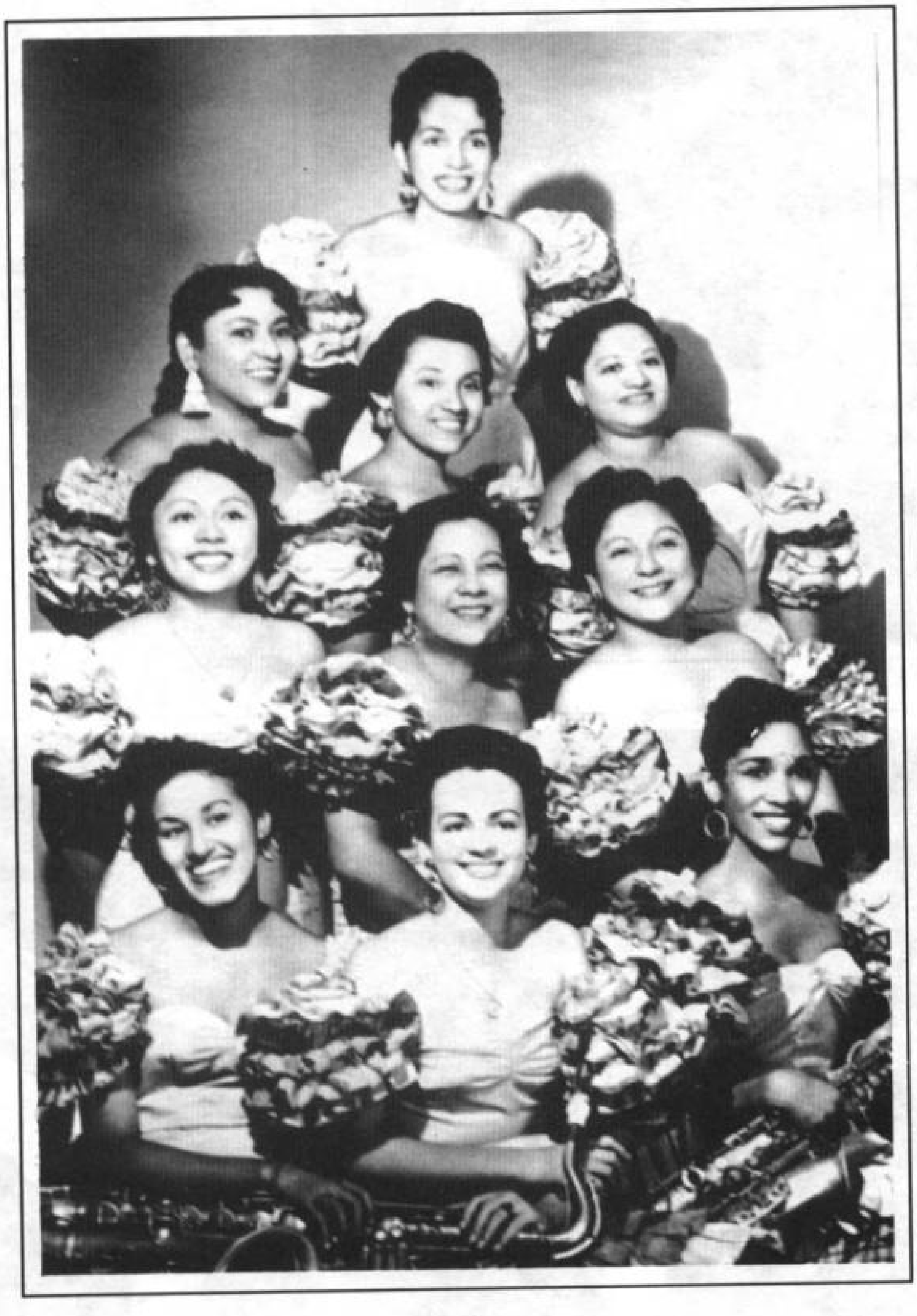
Francisco Aguabella and Daniel Ponce. © David Belove.



"Conga Line-Up". L to r: Francisco Aguabella, Julito Collazo, Daniel Ponce, Carlos "Patato" Valdés, Carmelo García and Harold Muñiz. © David Belove.

Hilton Ruiz. Courtesy Hector Rivera.

Tito Puente and Millie P. © René Castro.



Orquesta Anacaona. © EGREM.

Chapter III.

The Clave: Its Transformation and Development

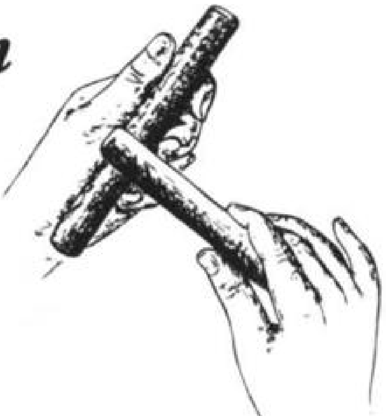


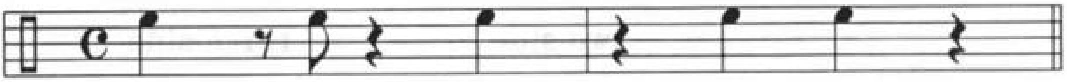
Fig 3.0

THE CLAVE & THE PULSE

Perhaps the most outstanding and unique characteristic in Cuban music is the binary concept - and rhythmic pattern - called **clave** (klah-veh). This pattern is often played on the instrument known as **claves** - two round, polished sticks which are struck together - or on other percussion instruments. **(fig. 3.0)**:

The *clave* pattern is used in today's salsa music, in virtually every rhythmic style. **(fig. 3.1)**:

3.1 Clave in 4/4



The *clave* pattern shown above is written in the contemporary notation of 4/4. Traditionally, clave was written in 2/4, but has undergone several transformations over the years, as will be discussed. *Clave* is a pattern consisting of two rhythmic figures in a relationship of tension-relaxation. It is structured in a two-measure phrase, which is "held together" by a half-note **pulse** on beats 1 and 3. It is the pulse which maintains the stability of the rhythm, as many of the polyrhythmic parts played by the various instruments of an ensemble tend to be syncopated, accenting the up-beats. Therefore, one must begin by understanding the relationship between the *clave* and the pulse. **(fig. 3.2)**:

Ortiz refers to the *clave* pattern as one of many Afro-Cuban "rhythmic cells", which is sub-divided into two distinct parts that remain invariable.[1] It consists of a measure of three notes and another measure of two notes, and can be played two ways: "three-two" or "two-three", depending upon which measure is first.

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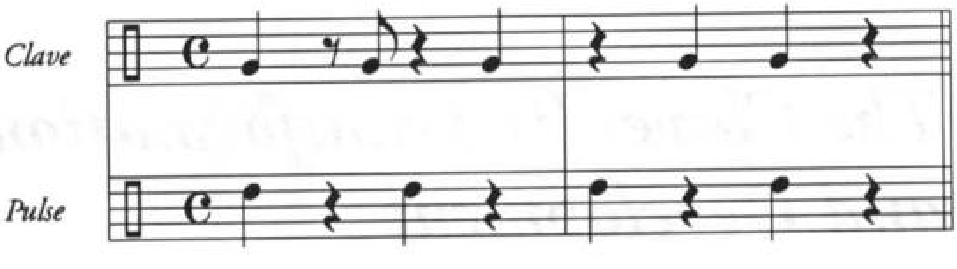
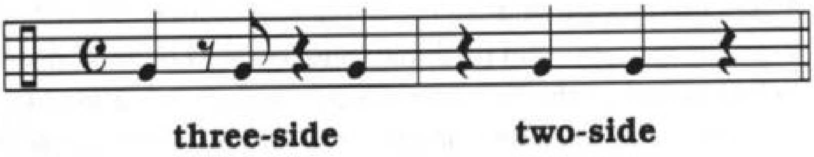
[1] Ortiz, Fernando. La africanía de la música folklórica de Cuba. Havana, 1950, 276.

3.2 Clave & Pulse

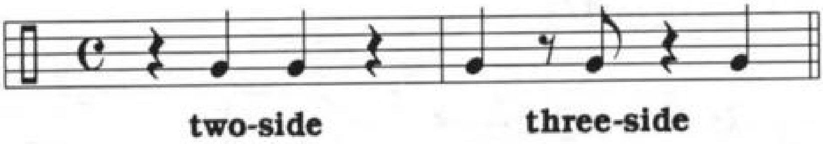


We can also refer to each measure individually by differentiating between the "three-side" and the "two-side" of the *clave.* **(figs. 3.3a & 3.3b):**

3.3a Clave in 3-2 Direction



3.3b Clave in 2-3 Direction



The *clave* is the foundation of most Cuban rhythms, as instrument patterns, melodic phrases and even improvisation revolve around it. This unique relationship of the *clave* to all of the other instruments remains fixed. That is to say, once the *clave* pattern begins, it does not stop and reverse itself (or, "turn around"). The result is a condition known as being "cruzado", which in Spanish literally means "crossed"; in English one would refer to this undesirable condition as being "off-clave", or "on the wrong side of the clave". This will become more clear as you understand the concept of "phrasing with the clave" (later in this chapter), and the individual relationship of each instrument to the *clave* (Chap. IV, "Instrument Patterns and Clave"). Therefore, the *clave* is the first "cell" or pattern one must understand and practice before moving ahead.

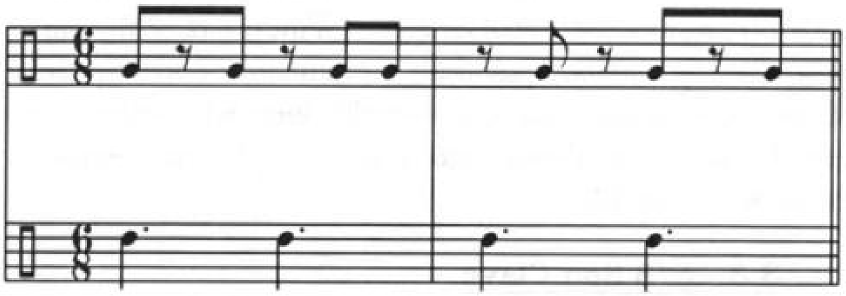
EXERCISE 1: Clap the *clave* while tapping the pulse with your foot; or, tap the clave with one hand (on your lap or a table), and the pulse with the other hand, then switch hands. It is also helpful to use two distinct sounds - such as the voice and hands - in order to hear each part. Begin "three-two"; then stop and begin "two-three", in order to hear each pattern individually. Continue until it feels comfortable.

You will soon realize how essential the pulse is for maintaining the stability of the *clave*, mainly because it provides a downbeat in an otherwise highly syncopated environment. Salsa music consists of a thick weave of syncopated patterns, all working together like an intricate piece of machinery. These patterns must be precise individually in order to lock the rhythm section, so the downbeat pulse can often times be your lifesaver!

6/8 CLAVE

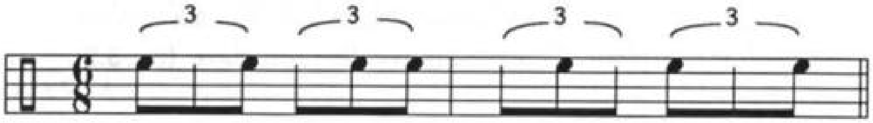
In order to understand the *clave's* development, we must refer back to African religious music. Inherent in many of the rhythms of African folklore is the concept of the binary phrase, with a pulse serving as a sort of "common denominator". Many rhythms brought to the Caribbean area had this characteristic, in particular the rhythmic patterns of the Yoruba culture of Nigeria. Many of the extremely polyrhythmic patterns played by the **batá** drums, for example, contain a rhythmic cell within their structure known as **6/8 clave**. This *clave* pattern is shown here with the pulse. **(fig. 3.4)**:

3.4 - 6/8 Clave & Pulse



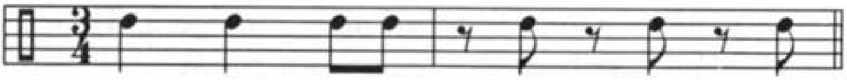
This pattern can be understood as a series of triplet figures with some notes missing, and others accented. **(fig. 3.5)**:

3.5 - 6/8 Clave in Triplet Notation



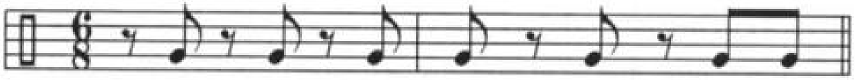
Another way of understanding 6/8 *clave* is in relation to quarter notes, or, in 3/4 time. In this way, the difference between each measure of the pattern is more obvious; the first half of the phrase is **on the beat**, and the second half is **off the beat. (fig. 3.6)**:

3.6 - 6/8 Clave in 3/4 Notation



6/8 *clave* can also be played beginning with either measure, resulting in the same relationships noted earlier known as "three-two" and "two-three". The following example of 6/8 *clave* is as example of "two-three", and begins with the measure containing the up-beats, or the "two-side". **(fig. 3.7):**

3.7 - 6/8 Clave in 2-3 Direction

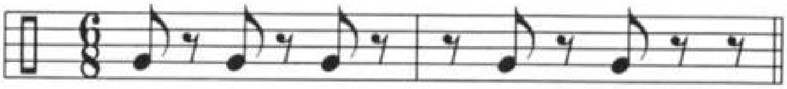


EXERCISE 2: Tap the pulse and clap 6/8 *clave* ("three-two", then "two-three"). Then, alternate between the pulse and the *clave* pattern with both hands.

THE CLAVE'S TRANSFORMATION

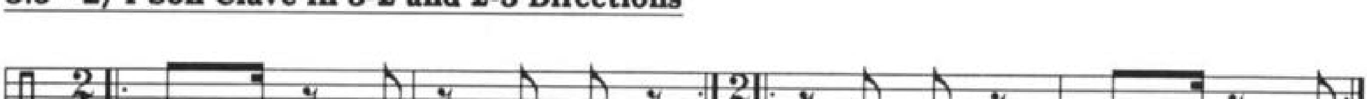
The *clave* pattern used today is actually a descendant of patterns from various African styles of sacred and secular music. The **Abakuá** music (from Calabar tradition) contains a pattern which is almost identical to **rumba clave** (discussed below). In Yoruba folklore, there are several variations on the 6/8 *clave* rhythm, which are actually played by additional percussion instruments and accompany the *batá* drums. Among these variations exists a simplification, which eliminates two notes of the 6/8 *clave* pattern - the last notes of the first and second measures - resulting in the following. **(fig. 3.8):**

3.8 - 6/8 Son Clave



We now have an example of "three-two" c*lave,* still in 6/8. If we alter the meter to 2/4, the result is complete. This pattern is called **son clave. (fig. 3.9):**

3.9 - 2/4 Son Clave in 3-2 and 2-3 Directions

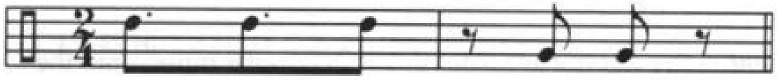


EXERCISE 3: Begin by tapping the pulse and clapping the original 6/8 c*lave*, then omit the two notes as shown above in figure 3.8. Finally, continue the pulse and clap *son clave* ("three-two", then "two-three"). The goal is to move consecutively and smoothly through each pattern.

SON CLAVE

Traditionally, *son clave* was written in 2/4. The first measure is referred to as "fuerte" (strong) and is called **tresillo** ("triplet"); the second measure is "debil" (weak), thus defining the relationship of "tension-relaxation". **(fig. 3.10):**

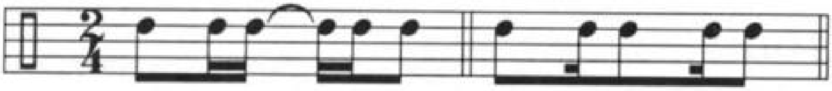
3.10 Son Clave in 2/4



tresillo

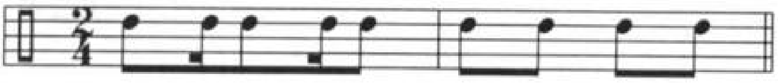
This *clave* is the signature of the Cuban **son,** as well as numerous other rhythmic styles. It is also directly related to another African rhythmic cell called the **cinquillo** (or, five-note cell), shown here in two notations **(fig. 3.11):**

3.11 Cinquillo



The *cinquillo* is the cell derived from the Cuban **contradanza** and the **danzón.** Like the *tresillo* in the *clave* pattern, the *cinquillo* is a strong phrase, followed by a consequent or weak phrase. **(fig. 3.12):**

3.12 Baqueteo

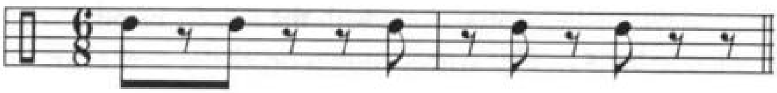


This complete, bi-measure phrase is referred to as the **baqueteo** of the *danzón,* and functions like the *clave* in the structure of the *danzón* style. (Refer to Chap. V, Rhythmic Styles).

RUMBA CLAVE

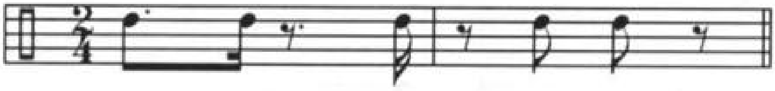
Another *clave* pattern derived from 6/8 *clave* is also found in sacred African music, and specifically in the music of the **Abakuá** tradition. As in the development of *son clave,* **rumba clave** evolved from the 6/8 pattern by eliminating two notes from the phrase. **(fig. 3.13):**

3.13 6/8 Rumba Clave



This variation is common in both sacred and secular styles, such as **rumba columbia** (see Chap. V). By altering the meter to 2/4, the result is an example of the *rumba clave* pattern played in duple meter. **(fig. 3.14):**

3.14 2/4 Rumba Clave



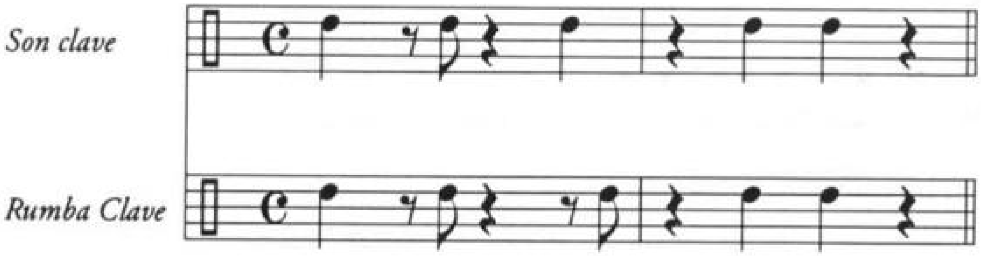
Unlike *son clave*, *rumba clave* was not as predominant in popular music until the mid 1960's, when it eventually replaced the *son clave* in most styles of **rumba** (see Chap. V).

> EXERCISE 4: Tap the pulse while: a). clapping the original 6/8 *clave*, b). omitting the two notes as instructed, and then c). clapping *rumba clave*. Clap each pattern consecutively, then alternate between each one in random order. As always, do this exercise in both "three-two" and "two-three".

THE CLAVE TODAY

The final aspect of the transformation of the *clave* involves the change in notation from 2/4 to 4/4. Both son clave and *rumba clave* are usually written in 4/4. **(fig. 3.15):**

3.15 Son & Rumba Clave in 4/4

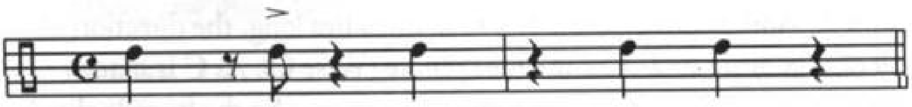


Perhaps this has something to do with the influence of jazz (or other popular world music) and its notation in 4/4; or, perhaps, it is merely due to the fact that 4/4 is easier to read. Regardless of the reason, the important factor remains: the *clave* - and subsequent phraseology - must retain its fixed, two-measure relationship. This is extremelv important for the arranger, as well as the player.

Son clave continues to be the more prominent type of *clave* in many of today's popular dance styles. Its contour is perhaps easier for the Western ear to follow, given that it only contains one syncopated note: the "and" of beat 2 on the three-side of the *clave*, which is referred to as **bombo**. **(fig. 3.16):**

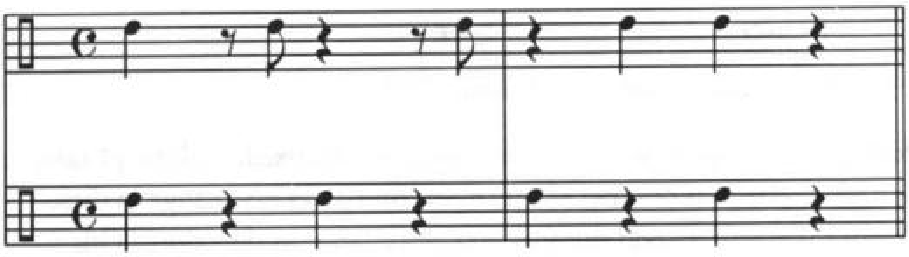
Rumba clave contains two syncopated notes; along with the *bombo*, its other up-beat is the "and" of beat 4 in bar #1. This syncopation is deceiving to the ear

3.16 Bombo Accent on 3-side



at first, because it is closer to the two-side measure. This is why practicing the *clave* against the pulse is recommended; by doing so, you will hear the syncopation, and realize it is still part of the three-side measure. **(fig. 3.17):**

3.17 Rumba Clave & Pulse



Rumba clave is mostly used in folkloric forms such as **rumba, conga de comparsa** and **mozambique**, as well as in more eclectic styles of Afro-Cuban music, such as **songo** and **areíto.** (see Chap. V).

EXERCISE 5: While tapping the pulse, alternate between 6/8, *son* and *rumba claves*, both 3-2 and 2-3.

PHRASING WITH THE CLAVE

Using the simplest math, it is easy to understand the concept of the *clave's* impact on phrasing. First of all, we can take a simple song form of sixteen or thirty-two bars, play 3-2 *clave* all the way through, and never change the *clave.* Why? Because you have an even number of measures in the song, simple as that. Therefore, with any even-numbered phrase, the *clave* will retain its direction. In an eight-measure phrase that begins 2-3, the next phrase will also begin 2-3, and so on. So, given these calculations, one should be able to create a song with all even-numbered phrases, and NEVER worry about turning the *clave* around.

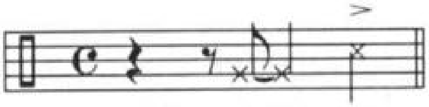
However, life could get pretty dull with nothing but even-numbered phrasing! So, let us examine the effect of an odd-measure phrase on the *clave.* A good example of this idea can be heard in the song "Ahora Si", on the album entitled *Recordando el Ayer,* by Celia Cruz, Johnny Pacheco, Justo Betancourt and Papo Lucca (Vaya Records JMVS-52). The song begins in 2-3 *clave* with a twelve-bar introduction, followed by two, nine-measure phrases and one sixteen-measure phrase, leading to the open vamp called the **montuno** section. The twelve-measure introduction begins 2-3; it is even, which means the next phrase (Verse

A) will begin 2-3. Because **A** is nine measures long, the following phrase (Verse B) will begin 3-2. And, because phrase **B** is nine measures long, the direction of the *clave* will change again to 2-3 for the next phrase (Verse C). As C is sixteen bars long, the *clave* will remain 2-3 for the *montuno* section. So the form looks something like this:

Intro	12 bars	2-3 *clave*
Verse A	9 bars	2-3 *clave*
Verse B	9 bars	3-2 *clave*
Verse C	16 bars	2-3 *clave*
Montuno	(8-bar open vamp)	2-3 *clave*…

Therefore, the basic rule is as follows: the *clave* remains fixed, and **the phrases revolve around it**. An even number of measures constitutes no change in direction of the *clave*; whereas, an odd number creates a change in direction. This change affects each instrument pattern, in that the phrases will now begin in the opposite *clave* direction. The other point to note is that the turn-around does not necessarily have to be an entire phrase; **a single measure often acts as the pivotal point between two phrases**, usually consisting of a specific break played by the entire ensemble or rhythm section. The most common example of this is another "cell" Ortiz calls **conga**[2], a pattern falling on the three-side of the *clave*, emphasizing the second two notes of the *tresillo*. **(fig. 3.18):**

3.18 Conga cell



The *conga* pattern is one of the most important cells in Cuban music - next to the *clave* - because it is used in many situations, and literally **outlines the three-side of the clave**. (More on this and other standard rhythmic patterns is discussed in Chap. IV).

In order to understand the concept of melodic phrasing with the clave, let's begin with a popular melody from the style of **rumba** known as **yambú**. This melody serves as the **diana** (introduction) to a *yambú*, and is a good example of very literal phrasing with the *clave*. **(fig. 3.19):**

This phrase begins with a pick-up, and is obviously in 3-2 *clave*; clapping 3-2 *son clave* while singing the melody will confirm this. Not all melodies will outline the *clave* so literally, of course. In order to determine the direction of the *clave* in

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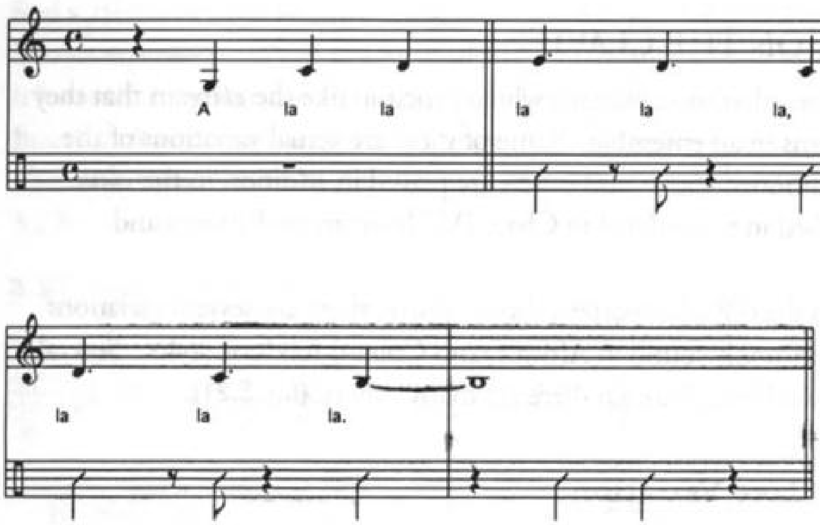
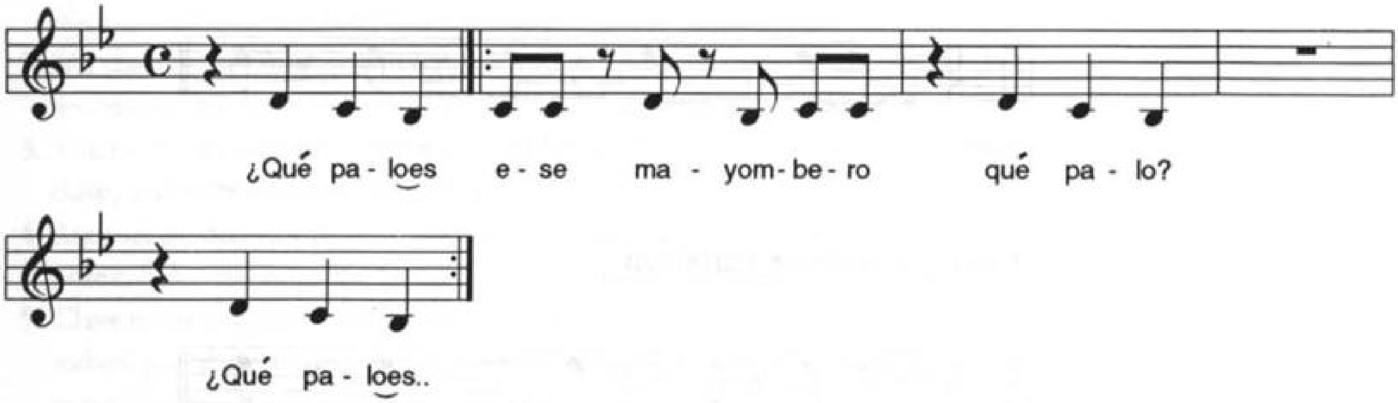
[2] Ortiz, 277.

3.19 Diana and Son Clave



a melody, first listen to see if it has any tendency toward one *clave* or another. In other words, does any part of the melody contain an obvious "*clave*-like" pattern within it? The following excerpt is from a song entitled "¿ Qué palo es ese?", written by Juan Formell, director of Los Van Van from Cuba. **(fig. 3.20):**

3.20 "Qué palo es ese" excerpt (by Juan Formell)



Notice that the melody begins with a pick up, so that the phrase actually begins on the next, or second measure. The first measure after the repeat sign clearly accents the three-side of *clave*, while the second measure consists of quarter notes which emphasize the two-side of *clave*.

There are certain guidelines for structuring rhythmic and melodic patterns with the *clave*, which are demonstrated in Chapter IV in the section entitled

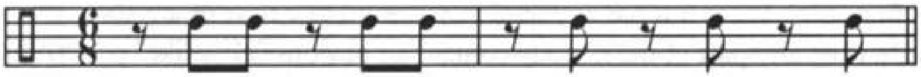
"The Melody Line and Clave". Until then, it is more essential to grasp the basic concepts regarding the *clave's* general function.

VARIATIONS ON THE CLAVE

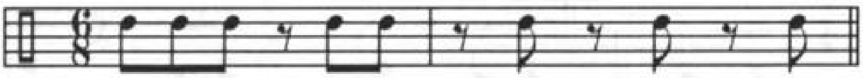
There are numerous rhythmic patterns which function like the *clave*, in that they guide other patterns in an ensemble. Some of these are actual variations of the *clave* patterns mentioned above, and others are played in addition to the *clave*. (These are described in more detail in Chap. IV, "Instrument Patterns and Clave").

In addition to the 6/8 *clave* pattern shown above, there are several variations which are also commonly found in African (and Cuban) folkloric styles. Several examples are shown here, although there are many others. **(fig. 3.21):**

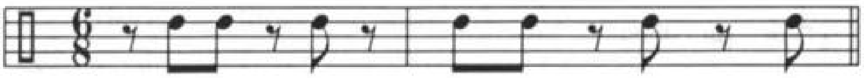
3.21a - 6/8 Clave Variation



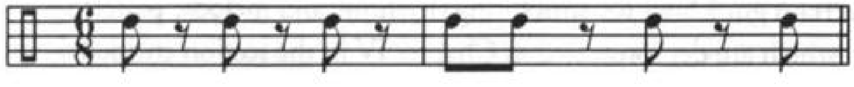
3.21b - 6/8 Clave Variation



3.21c - 6/8 Clave Variation



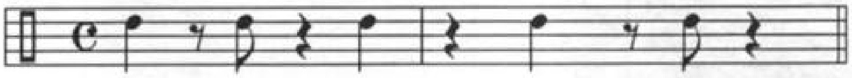
3.21d - 6/8 Clave Variation



BRAZILIAN CLAVE

Although Brazilian music is not considered part of salsa, it is not uncommon to find a salsa ensemble incorporating such rhythms as the **bossa nova** or **samba** into its repertoire. While the focus of this book is on Afro-Cuban based music, it is interesting to note the equal importance of Brazilian music; like Cuban music, Brazilian music also has its own *clave* pattern. This pattern is different from *son clave* by only one note: the last note of the pattern, which is syncopated. (fig. 3.22):

3.22 Brazilian Clave

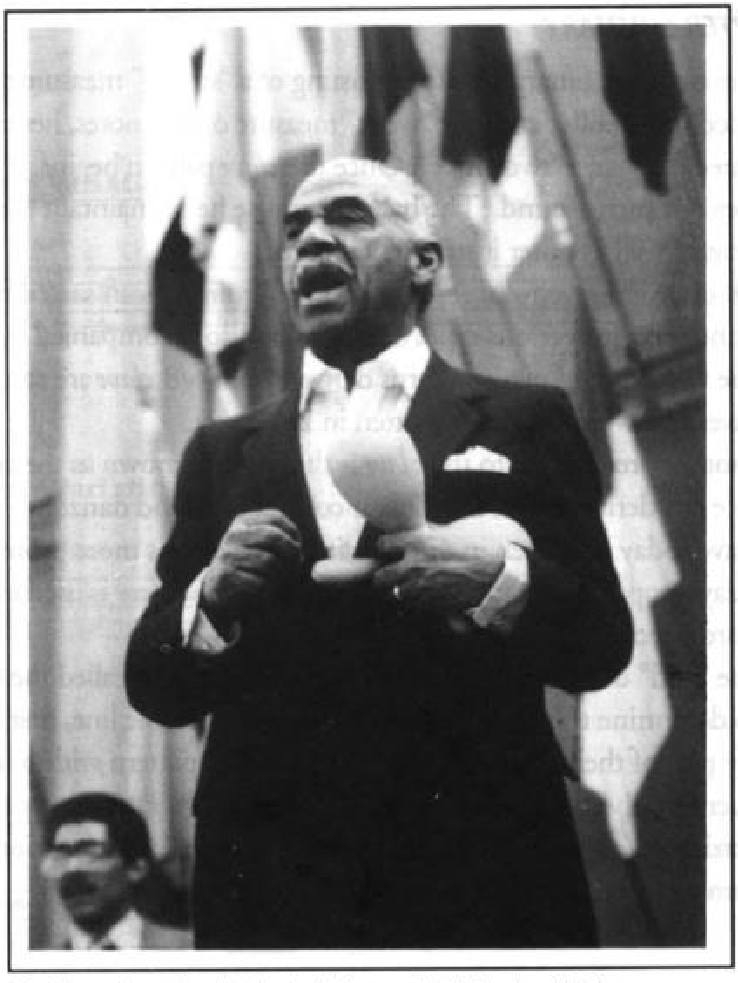


Brazilian *clave* also functions somewhat like Cuban *clave* forms in guiding the melodic shape of a rhythmic style, and the instrument patterns which interpret the rhythms. However, Brazilian music is generally notated in 2/4.

CHAPTER SUMMARY

1. The **clave** is a binary phrase consisting of a "strong" measure of three notes called the **tresillo**, and one "weak" measure of two notes, hence the terms "three-two" and "two-three". Once the *clave* pattern begins, it is invariable, and does not turn around. The half-note **pulse** helps maintain the stability of the *clave*, as well as other instrumental parts.
2. 6/8 **clave** is a seven-note pattern derived from African sacred music, and is the foundation for various types of *clave*; it is also accompanied by a pulse.
3. The two types of *clave* patterns derived from 6/8 *clave* are **son clave** and **rumba clave**, and were originally written in 2/4 meter.
4. Another predecessor to the *clave* is the pattern known as the **cinquillo**, a five-note cell derived from the Cuban **contradanza** and **danzón**.
5. Clave today is written in 4/4 cut-time. *Son clave* is more prominent in many of today's popular rhythmic styles, whereas *rumba clave* is used in folkloric and more eclectic styles.
6. The "and" of beat 2 on the three-side of the *clave* is called the **bombo**.
7. To determine the direction of the *clave* in a melodic line, first listen to see if any part of the melody contains a "clave-like" pattern within it, such as accenting the *tresillo* pattern.
8. Brazilian *clave* is similar to Cuban *clave* patterns in its function, and differs from *son clave* by one half-beat.

Poncho Sánchez and Tony Banda. Courtesy Hector Rivera.

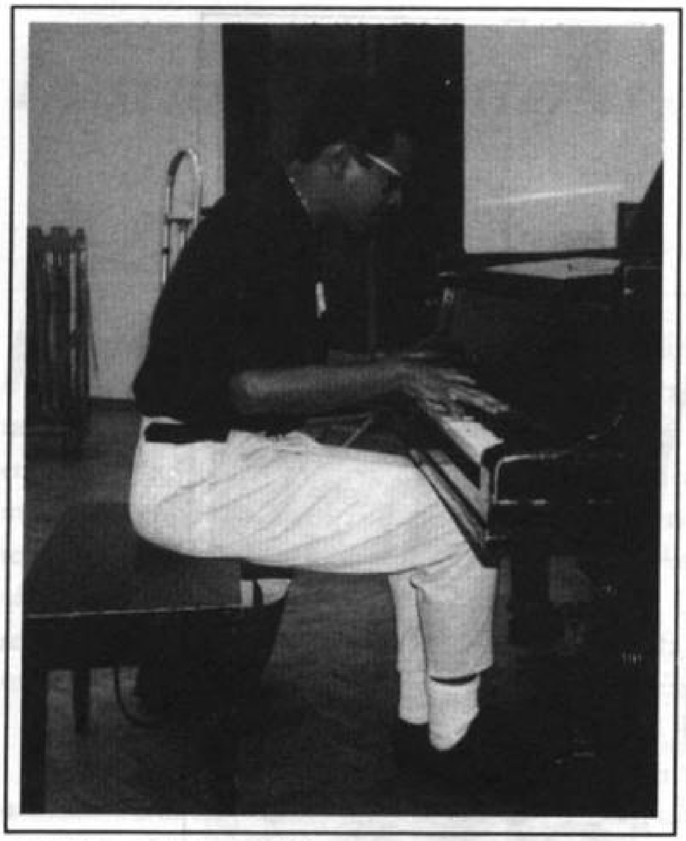


Machito and son, Frank Grillo Jr. (left corner). Author's collection.

Bill Graham and Rubén Blades. © René Castro.

Michel Camilo. Courtesy Hector Rivera.

The author and Carlos Santana, San Francisco, 1989. © David Belove.



Danilo Pérez. © Rebeca Mauleón.

Lázaro Ross. Courtesy Nancy Berglass.

Celina González. © Mayra A. Martínez.

Chapter IV.

Instrument Patterns and Clave

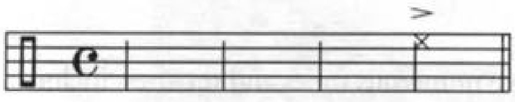
As stated in the previous chapter, Afro-Cuban music is distinguished by the presence of the rhythmic pattern called **clave**. The *clave* plays an important role in dictating the relationships between the various instruments in a salsa ensemble. In Cuba, the continuous evolution of numerous forms of European music in combination with African forms produced many rhythmic styles and techniques of playing which are guided by the *clave.* Another inherent attribute of Cuban music is its intense polyrhythmic structure. The overlapping of several syncopated patterns creates a highly complex rhythmic base - one which supports melodies which also may be syncopated - structured around the *clave.*

*(Note: many of the following patterns contain identical terms, such as the *tumbadora* and bass patterns, which are both referred to as **tumbao**. This is a complex and sometimes confusing aspect of Afro-Cuban music. However, as the forms and structures continue to evolve, the musician soon finds that the terminology is secondary to one's fundamental knowledge of the *clave* and its relationship to the instrument patterns. This is, above all, a musical style which must be felt, and does not necessarily lend itself to a literal interpretation.)

POLYRHYTHMS IN CUBAN MUSIC

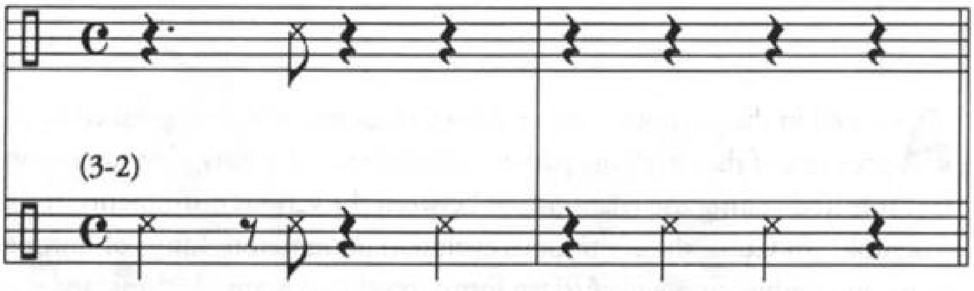
The pulse of Afro-Cuban music accents beats 1 and 3 (in duple meter), yet most of the rhythmic patterns played by each instrument are highly syncopated, often accenting upbeats. Many patterns accent beat 4 of each measure, which is referred to as **ponche**; also, *ponche* serves as an accent or break when played by the entire ensemble. **(fig. 4.0):**

4.0 Ponche



The fourth beat of each measure is accented by patterns of both the rhythm section and the melodic instruments (and/or vocals), throughout the various rhythmic styles of Cuban music. Another common accent is the "and" of beat 2, which is referred to as **bombo**. It is accented on the "three-side" of the *clave*, but may also occur in every measure. **(fig. 4.1):**

4.1 Bombo



These characteristics, coupled with the syncopation of various instrument patterns, create a polyrhythmic intensity.

One of the unique qualities inherent in Afro-Cuban music is the layering of numerous polyrhythms into what becomes a thick weave of highly syncopated, interlocking patterns. As a member of the rhythm section, you must be conscious not only of your part, but also of how your part fits with the other parts. Become familiar with the percussion instruments in the ensemble; learn the various patterns, such as the **tumbao** of the bass and the congas, the **martillo** of the bongos, the **cáscara** and bell patterns of the timbales, the pattern of the **cencerro** (bongo bell), etc... This will enable you to feel more comfortable within the structure of the rhythm section, and will help you understand how all the parts fit together.

THE RHYTHM SECTION

The rhythm section instruments in a salsa ensemble include percussion (timbales, congas, bongos, bells, drumset and hand percussion), bass, piano, strings, *tres* and guitar. Contemporary ensembles may substitute synthesizers for strings or additional sounds.

After each instrument is discussed, there is a list of several important musicians known for their excellence on that particular instrument. Please refer to the "Listening List" (Appendix A) and the Discography (Appendix B) at the end of the book for a complete listing of these and other artists, groups and recordings.

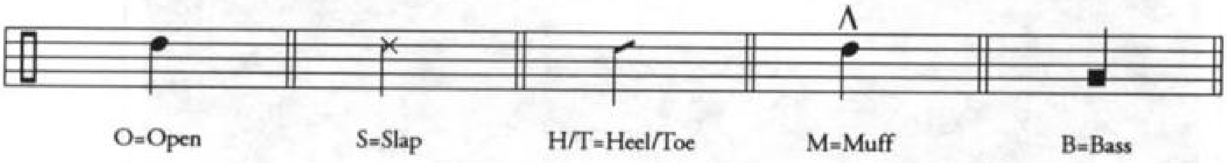
Conga Drums

The *tumbadoras*, or *conga* drums, produce numerous tones and textures, including an open tone, slap, muffled tone, short bass tone, long or open bass tone (produced by lifting the drum off the ground with the legs), and a range of

H THE CUBAN PEOPLE
CUBA
PA
PI
NES

Los Papines, Oakland, Calif., 1977. © Robert L. Henry sounds produced by playing with the fists, nails, finger tips, and sticks - both on the skin and on the side of the drum. In an ensemble, the **tumbador** or **conguero/a** (conga player) typically plays two or three congas, tuned in low, middle and high pitches similar to the three-drum set used in *rumba: tumba, segundo* and *quinto.* In a two-drum set-up, these would be *tumba* and *conga.* (See Chap. II, Instruments…). **(fig. 4.2)**

4.2 Conga Tone Key



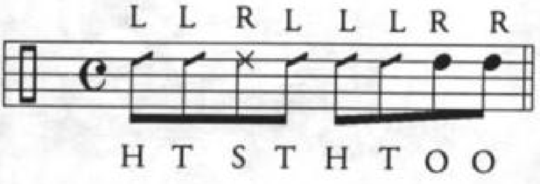
Tuning

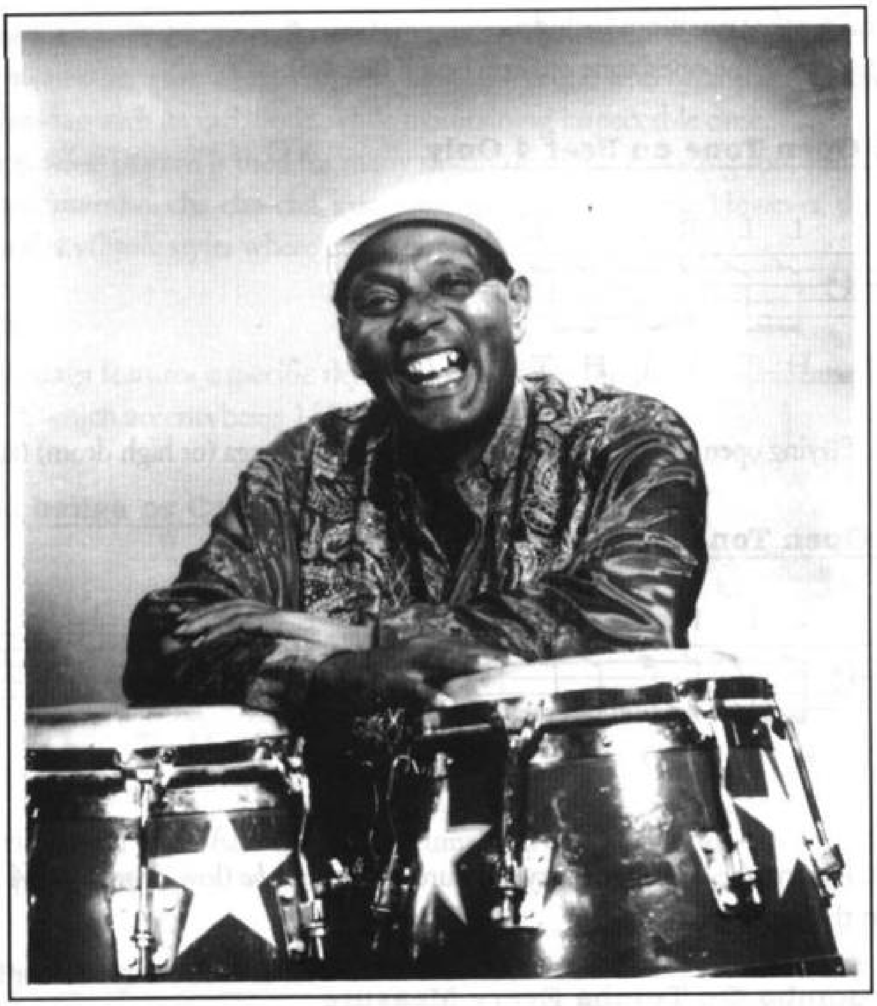
Tunings vary with the individual player, although many tune the low and high drums to G (below middle C) and middle C, respectively. If the *conguero* uses three drums, tunings may range from triads to fourths or any combination. Some conga players are known for tuning their drums according to the key of each song, much like a tympani player in the symphony.

The Tumbao

The repeated pattern of the conga drums is referred to as **tumbao**, and with a few exceptions, is the standard pattern used for most rhythmic styles in salsa. The *tumbao* is an eighth-note, one-measure pattern which accents beat 2 with a slap, and beats 4 and 4+ with open tones; the other notes are produced by a "heel-toe" pattern of the opposing hand, also referred to as **marcha** ("march"). This pattern is played on the higher drum (when using two congas), and usually on the middle drum when playing three. The following example is shown right-handed; left-handers reverse. **(fig. 4.3)**:

4.3 Basic Tumbao Pattern (Conga)

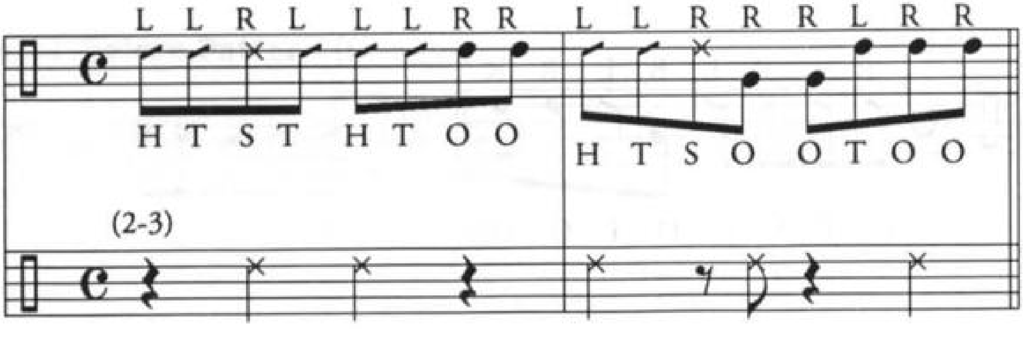




Tata Güines. © Roberto Salas, EGREM.

As this is a one-bar pattern, it may be repeated regardless of the direction of the *clave.* The lower drum is generally played on the three-side of *clave,* accenting the "and" of beat 2 (*bombo*) and/or sometimes beat 3. This often occurs during the open vamp section called the **montuno. (fig. 4.4):**

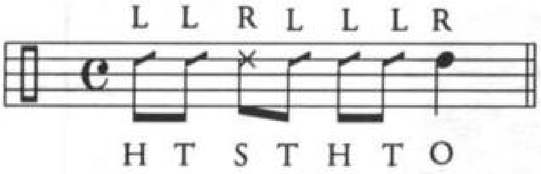
4.4 Two-Drum Tumbao w/ Accents on 3-side


L L R L L L R R L L R R R L R R
H T S T H T O O H T S O O T O O
(2-3)

Several *tumbao* variations include:

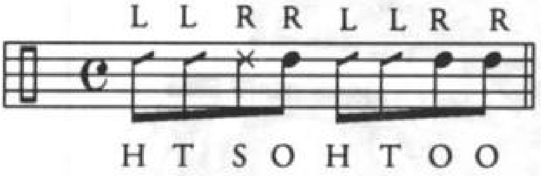
1). Playing the open tone only on beat 4 **(fig. 4.5):**

4.5 Open Tone on Beat 4 Only


L L R L L L R
H T S T H T O

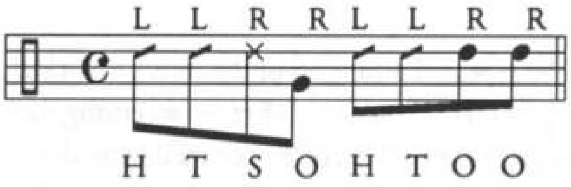
2). Playing open tones on beats 2+, 4 and 4+ all on conga (or high drum) **(fig. 4.6):**

4.6 Open Tones On Beats 2+, 4 and 4+


L L R R L L R R
H T S O H T O O

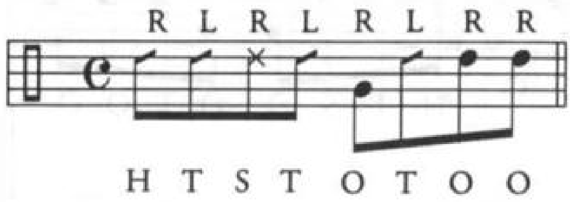
3). Playing the *bombo* in every measure on the *tumba* (low drum) and 4 and 4+ on the *conga* **(fig. 4.7):**

4.7 Bombo On Tumba Every Measure


L L R R L L R R
H T S O H T O O

4). Playing beat 3 on the *tumba*, followed by 4 and 4+ on the *conga* **(fig. 4.8):**

4.8 Tumba on Beat 3


R L R L R L R R
H T S T O T O O

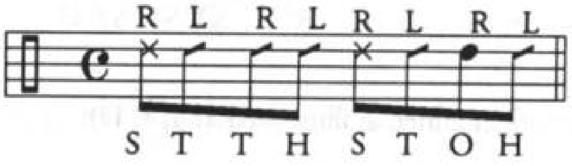
These variations are generally used intermittently, and are not cycled or repeated more than a few times. A good *tumbador* is one who balances the stability of the *tumbao* with its variations, while maintaining impeccable time.

The *tumbao* pattern is used for many rhythmic styles, including **son, son-montuno, mambo, cha-cha-chá, guaracha, guajira** and others. However, there are several rhythmic styles where different patterns are used.

Pachanga

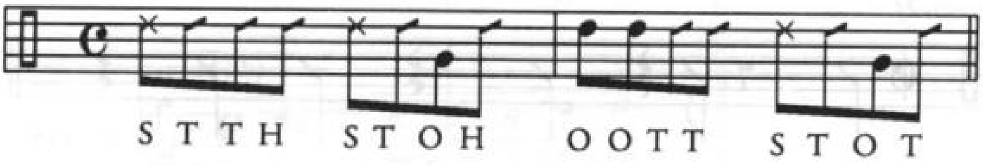
The **pachanga** features a specific rhythmic pattern for the congas called **caballo** ("horse"), which accents beats 1, 3 and 4. **(fig. 4.9):**

4.9 Pachanga or Caballo Pattern



A variation on the *caballo* uses both drums, and adds open tones on beats 1 and 1+. **(fig. 4. 10):**

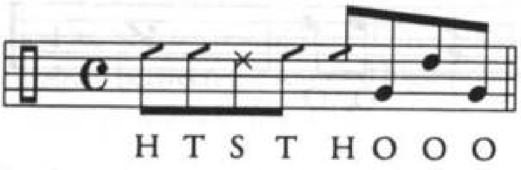
4.10 Pachanga Variation



Bolero

The **bolero** rhythm is slow (as a ballad), and contains a pattern for the congas which is similar to the standard *tumbao* pattern, with open tones on 3+, 4 and 4+. **(fig. 4. 11):**

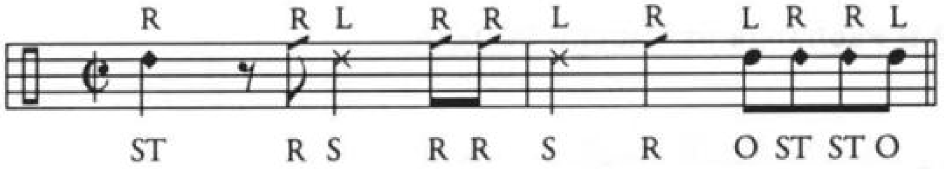
4.11 Bolero Pattern (Congas)



Merengue

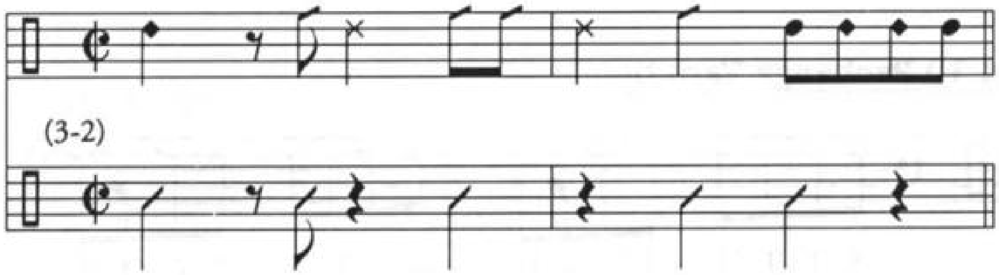
Merengue (from Santo Domingo) is traditionally played on **tambora** (see Chap. II), but the rhythmic patterns have been adapted for the congas. Generally, there are two parts (for two players). The *tumba* has a stick part, played with one bare hand and the other hand holding a thick stick, and features the sound of the stick hitting the skin (indicated with a diamond head and "ST"), and the rim or side of the drum (indicated with a slash and "R"). Like the *tambora*, this *tumba* part is played somewhat freely, with room for variation. **(fig. 4. 12):**

4.12 Merengue Pattern - Tumbadora



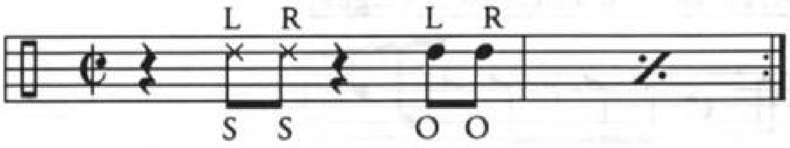
This pattern fits with the *clave* in a specific manner, as illustrated. **(fig. 4. 13):**

4.13 Tumba Pattern + Clave



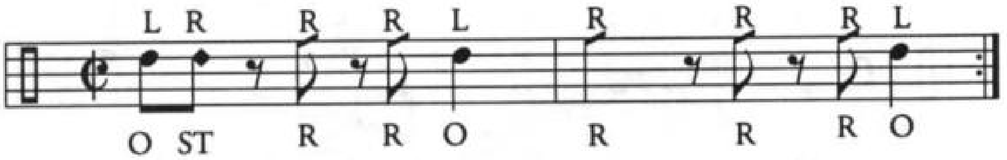
The *conga* (or high drum) plays a pattern which accentuates beats 2 and 2+, 4 and 4+, alternating between slaps on 2 and 2+, and open tones on 4 and 4+. **(fig. 4.14):**

4.14 Merengue Conga Pattern



A variation of the *merengue* pattern is actually derived from a particular style of *merengue* called **perico ripia'o**, and is played on the *tumba* as follows. **(fig. 4.15):**

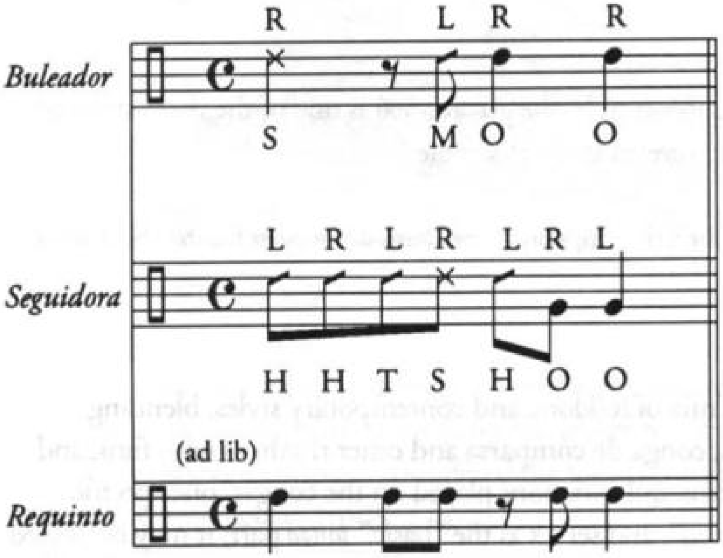
4.15 Perico Ripia'o



Bomba

Bomba (from Puerto Rico) is similar to Cuban *rumba* in that it contains several styles, each with its own rhythmic patterns for each drum and other percussive instruments. The drum parts are divided into three parts: **buleador, seguidora** and **requinto**. Like the *quinto* in *rumba*, the *requinto* improvises while the other two patterns hold a more steady pattern. **(fig. 4.16):**

4.16 Bomba

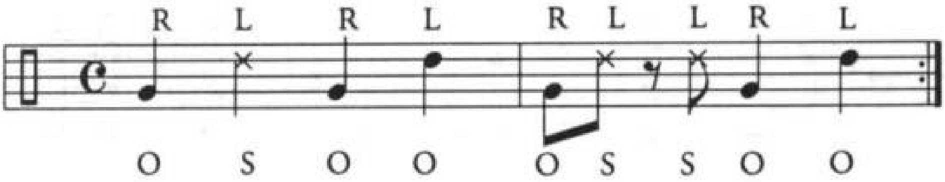


In a salsa ensemble, the *bomba* parts may be divided between two players, with the *tumba* playing the *seguidora* part, and the *conga* playing the *requinto's* role.

Plena

Plena (also from Puerto Rico) is traditionally played on **panderetas** (see Chap. II), and has also been adapted into the salsa ensemble's repertoire. The essential melody between the low and high-pitched *panderetas* can be played on two congas as follows. **(fig. 4.17):**

4.17 Plena



Conga

The **conga** is part of the centuries-old tradition of **carnaval** in Cuba created by African slaves, consisting of large, percussive groups - called **comparsas**. It is both a dance and musical form, and is often interpreted in ensemble situations.*

Mozambique

The **mozambique** is a percussive style of Cuban carnival music derived from the *conga*, originated by by Pedro Izquierdo "Pello el Afrokán" in the mid-1960's.*

Guaguancó

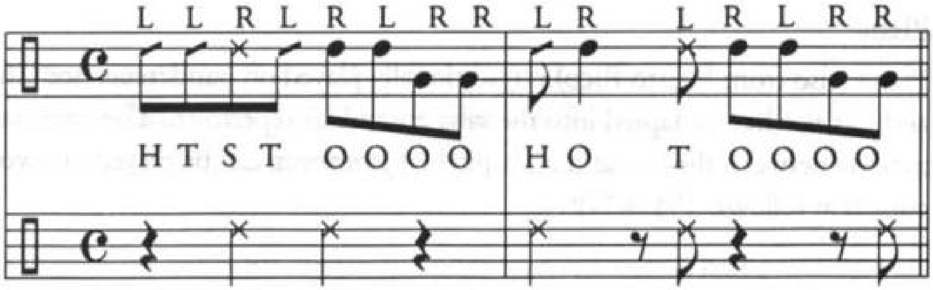
Typically a folkloric percussion style, the **guaguancó** is one of the three styles of *rumba* which is often interpreted in an ensemble.*

*Please refer to Chapter V for a transcription of the conga drum parts for the above three rhythmic styles.

Songo

Songo is Cuba's eclectic mix of folkloric and contemporary styles, blending elements of **rumba, son, conga de comparsa** and other rhythms with funk and jazz. Of the many patterns and variations played on the congas, one specific pattern has been "extracted", and serves as the "basic" *songo* part; it may be played on two or three congas (shown here in 2-3 *rumba clave*). **(fig. 4.18):**

4.18 Basic Songo Pattern (2-3 Rumba Clave)



Juan Luis Guerra
4.40
Bachata Rosa

José Luis Quintana "Changuito" and the author, Havana, 1991. © Rebeca Mauleón.

Because *songo* is a much freer style - in that each instrument part is not as rigid as in other styles - there is more room for the player to vary the part. Therefore, although the above example is considered the standard pattern, there is little adherence to any regular, repeated figure.

Among the *congueros* who exemplify this freedom and creativity are: the late **Jorge Alfonso "El Niño"** and, currently, **Miguel Angá** of Grupo Irakere (Cuba); **Giovanni Hidalgo** of Batacumbele (Puerto Rico), and the "father of songo", **José Luis Quintana "Changuito"** of Los Van Van (Cuba), who - although known as a drummer/timbales player - is an outstanding conga player, and is one of the most important innovators of the *songo* style.

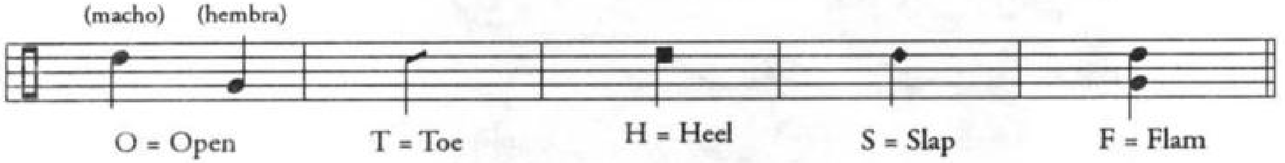
Recommended Artists -

Chano Pozo, Israel Rodríguez, Tata Güines, Armando Peraza, Los Papines, Los Muñequitos de Matanzas, Carlos "Patato" Valdes, Milton Cardona, Ray Barretto, Mongo Santamaría, Julito Collazo, Jerry González, Daniel Ponce, Frankie Malabé, Francisco Aguabella, Jorge Alfonso "El Niño", Giovanni Hidalgo, Miguel Angá, Luis Conte, Cándido, Don Alias, Frankie Rodríguez, Eddie Montalvo, Juan Nogueras and many others.

Bongos

The Cuban-created **bongos** come from the peasant music tradition of the *son*, and served as the principal percussion instrument of Cuba's popular dance music before the addition of the conga drum to the **conjunto** (see Chap. II). Like the *tumbao* of the conga drums, the bongo's pattern accents the fourth beat of each measure, but the technique of playing the drums is somewhat different, utilizing the fingers more than the entire hand. Sticks are sometimes used, particularly during solos. The larger, low-pitched drum is called the **hembra** (female), and the smaller, high-pitched drum is the **macho** (male). Tuning of the bongos varies among players. Generally speaking, the bongos are tuned much higher than the congas. **(fig. 4.19a):**

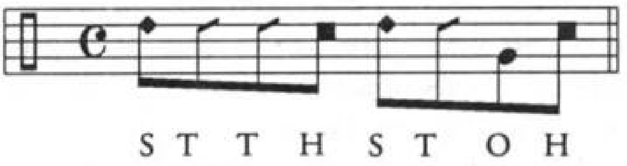
4.19a Bongo Tone Key



The martillo

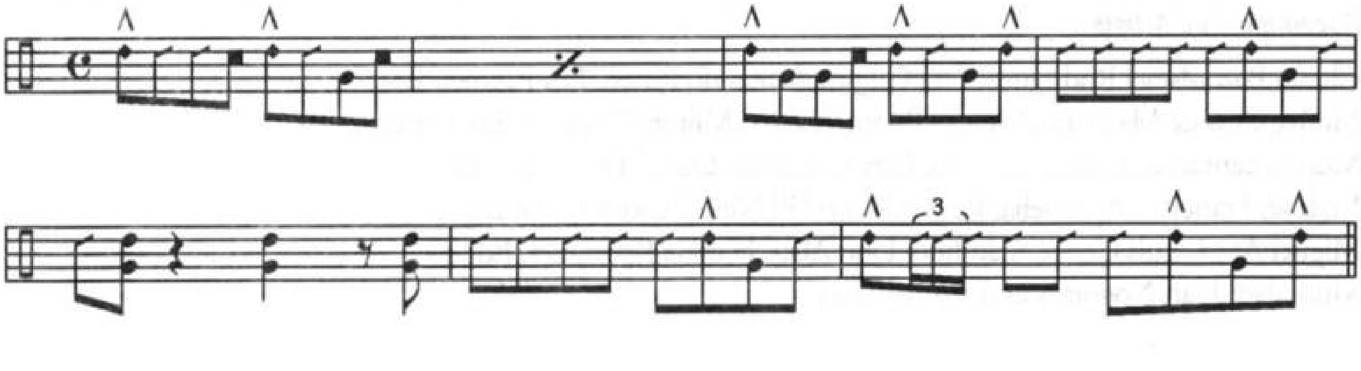
The repeated, eighth-note pattern of the bongos is called the **martillo** (literally meaning "hammer"), and like the *tumbao*, is a one-bar pattern which is repeated. **(fig. 4.19b):**

4.19b Martillo



The numerous variations surrounding *martillo*-playing could be easily categorized as improvisational, in that there are no actual set patterns. Perhaps the best way to understand this is to analyze a notated passage of an ad lib style of *martillo* playing. **(fig. 4.20):**

4.20 Martillo Passage

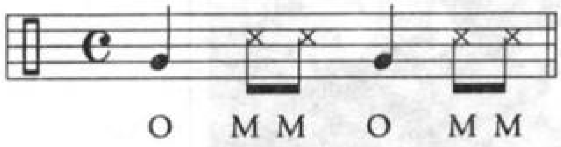


As the *tumbao* of the congas already provides a strong emphasis on the fourth beat of each measure - and the bongos are tuned much higher - this enables the bongo to play freely over the *tumbao,* without disrupting the stability of the rhythm.

Bongo Bell (cencerro)

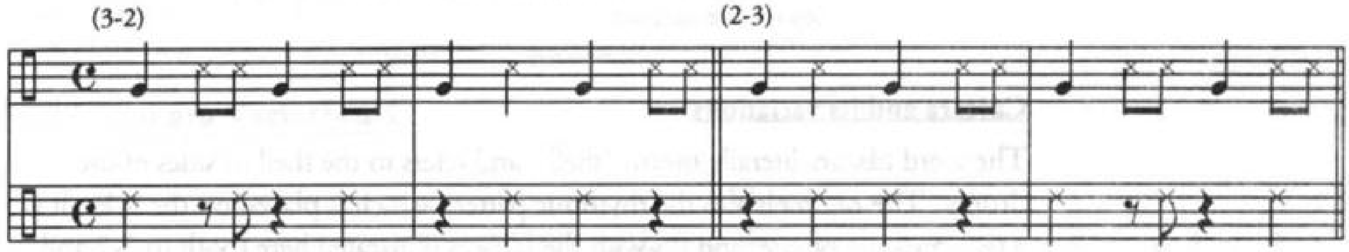
The **bongocero** (bongo player) generally plays *martillo* through the introduction, verses, and lower dynamic sections (such as during a piano or bass solo), and picks up the handbell (**cencerro**) for the *montuno* section. (Please refer to Chap. V for further information on arrangement structures and song form). The standard bongo bell pattern began as a one-bar pattern which accents the pulse (beats 1 and 3) with open tones, produced at the mouth of the bell; the muted tones - on beats 2, 2+, 4 and 4+ - are produced by striking the center of the bell while muffling the under-side. **(fig. 4.21):**

4.21 One-Bar Bongo Bell Pattern



This pattern has evolved over the years, resulting in the standard two-measure pattern, shown here in both 3-2 and 2-3 clave. **(fig. 4.22):**

4.22 Two-Bar Bongo Bell Pattern w/ Clave



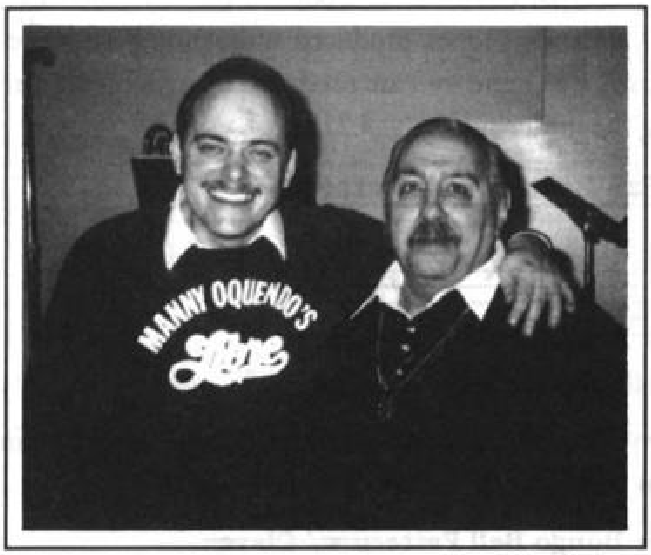
(Variations and other rhythmic patterns for the bongo bell are shown below in the section entitled "Bell Patterns").

Recommended Artists -

Agustín "Manana" Gutiérrez, Rogelio "Yeyo" Iglesias, Papa Kila (with Arsenio), Chino Pozo (with Tito Rodríguez & Tito Puente), Antonio Suárez (with Arsenio), Armando Peraza, Orestes Vilató, Roberto Roena, José Mangual, Johnny Rodríguez, Chukie López, Manny Oquendo, Antonni Carrillo, Carlitos Soto, Ray Romero, "Rolito" and "Papa Gofio" (Rumbavana).

Timbales (Pailas)

The **timbales** set-up often includes a cymbal, several cowbells, a woodblock and other instruments. The timbales and their accompanying accessories produce a wide range of sounds, and are played with thin, dowel-like sticks. [The one exception is a bare hand part which is played on the head of the lower-pitched drum]. The role of the **timbalero** (timbales player) involves several patterns on each instrument in the set-up, such as a part played on the shell (or sides) of the drums, patterns for the various bells, and the cymbal. One of the most striking sounds of the timbal is the rim-shot, which is used in several contexts.

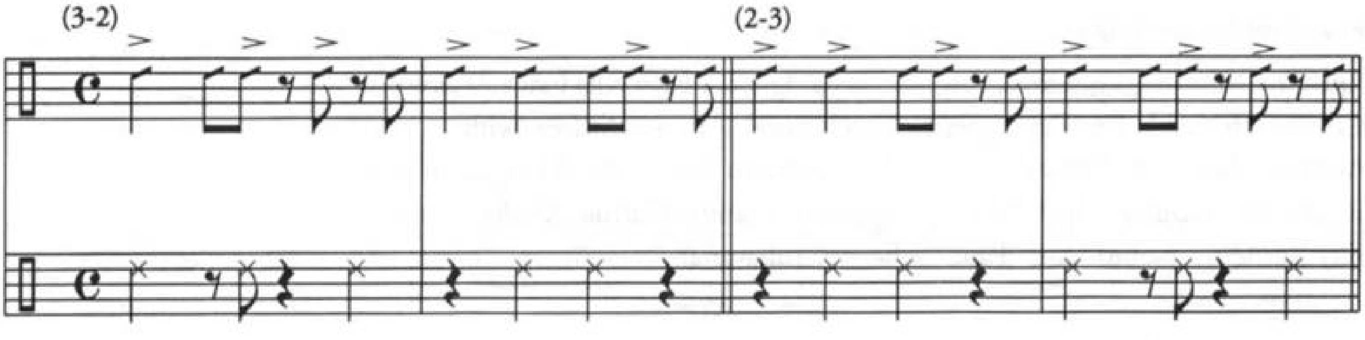


Andy González and Manny Oquendo (Conjunto Libre), New York. Courtesy Michael Spiro.

Cáscara and its variations

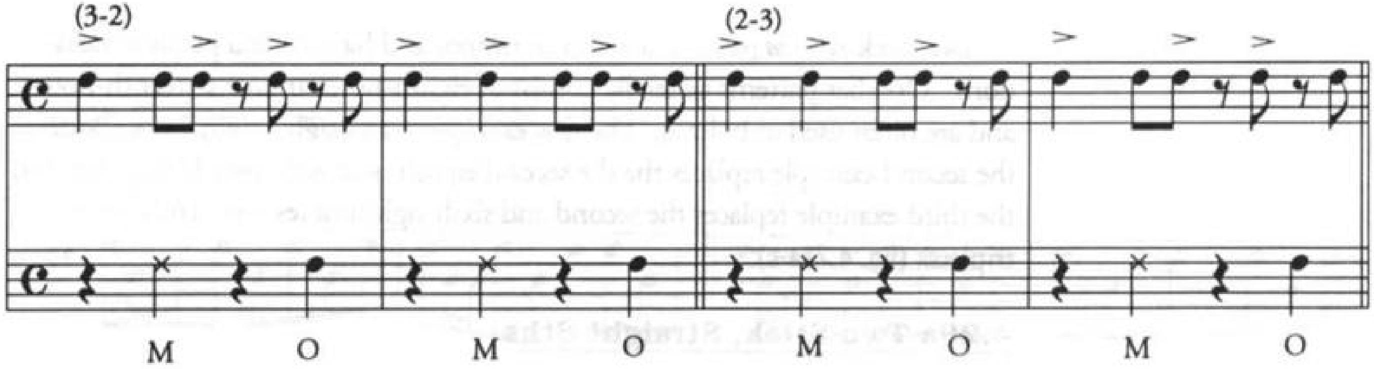
The word **cáscara** literally means "shell", and refers to the shell or sides of the drums. The *cáscara* is also the rhythmic pattern which is played on the sides; it is a two-measure phrase, and fits with the *clave* as illustrated here (both in 3-2 and 2-3 clave). Note the accents in the *cáscara* pattern. **(fig. 4.23):**

4.23 Cáscara Pattern and Clave



When played right-handed, the *cáscara* is played on the high-pitched (smaller) drum on the right, while the bare left hand plays on the head of the low-pitched (larger) drum on the left, playing a muffled tone on beat 2 and an open tone on beat 4. (Left-handers reverse everything). **(fig. 4.24):**

4.24 Cáscara w/ Bare-Hand, Low Drum Part

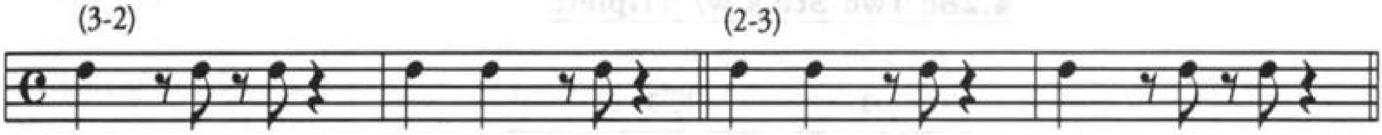


The same rhythmic pattern of the *cáscara* may be played on the cymbal - located to the right-hander's right and left-hander's left - again with the accompanying open-hand pattern on the low drum. It is also played on one of the mounted cowbells (explained below). This generally occurs during instrumental solos, or during the *montuno* section. (Refer to Chap. V for further information on structure and song form).

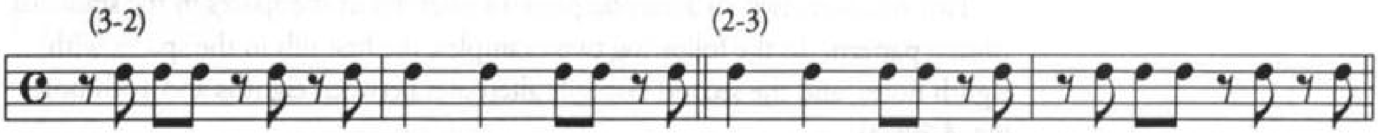
Several variations on the *cáscara* pattern are also played on the sides, cymbal and bell, including the following three examples (shown in both 3-2 and 2-3 *clave*). **(figs. 4.25, 4.26 & 4.27):**

*(Note that figure 4.25 consists of the accents of the standard pattern.)

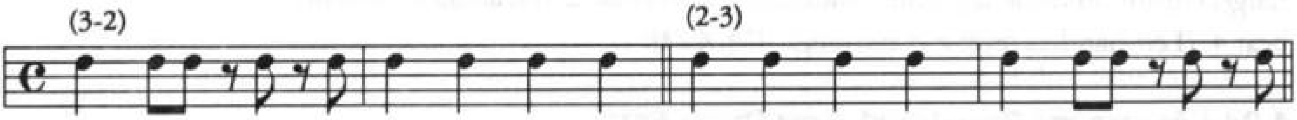
4.25 Cáscara Variation 1



4.26 Cáscara Variation 2

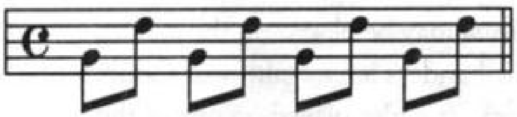


4.27 Cáscara Variation 3

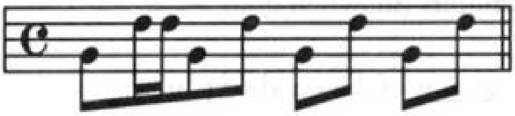


Two-stick *cáscara* patterns are also common, and have several possible variations. One-bar patterns generally consist of eighth-notes and/or sixteenth-notes, and are often used in boleros. The first example is a straight, eighth-note pattern; the second example replaces the the second eighth note with two 16th notes, and the third example replaces the second and sixth eighth notes with 16th-note triplets. **(fig. 4.28a-c):**

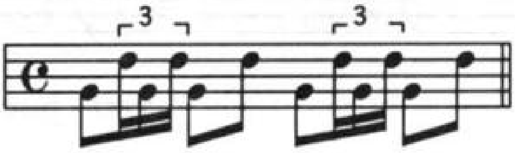
4.28a Two-Stick, Straight 8ths



4.28b Two-Stick, 8ths & 16ths

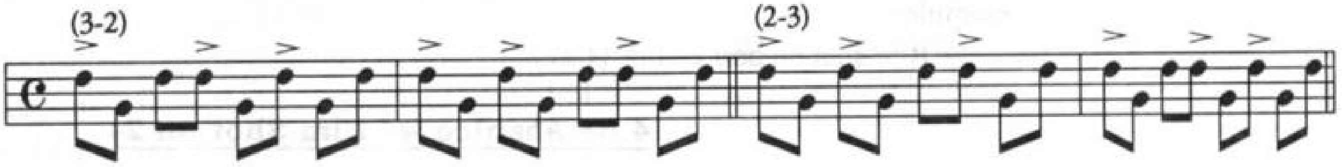


4.28c Two-Stick w/ Triplets

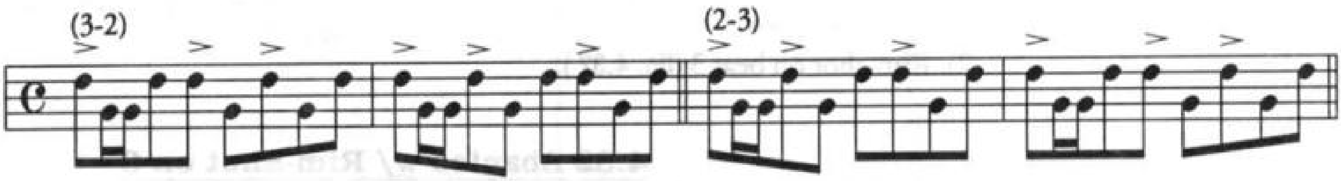


Two-measure, two-stick *cáscara* patterns often fill in the spaces in the standard *cáscara* pattern. In the following two examples, the first fills in the spaces with eighth notes, and the second example alternates between eighths and 16th notes. **(fig. 4.29a-b):**

4.29a Two-Bar, Two-Stick w/ 8ths

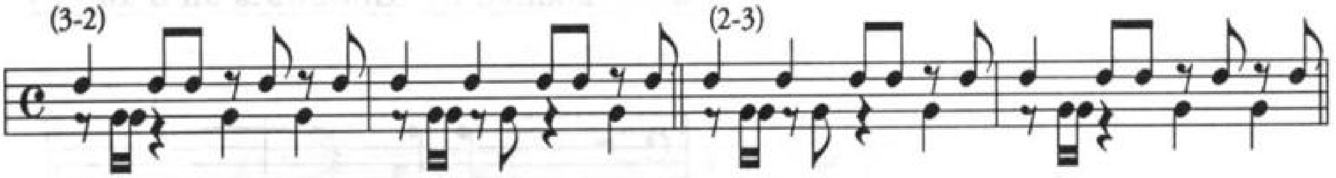


4.29b Two-Bar, Two-Stick w/ 16ths



In a merged, two-stave notation, the second example looks like this. **(fig. 4.29c):**

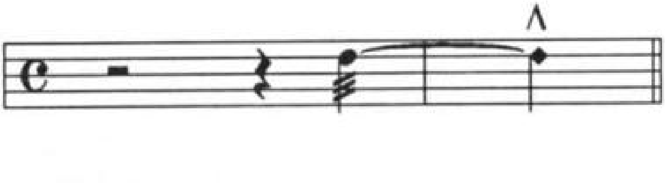
4.29c Previous Example in Merged Notation



The abanico

The timbales also provide important riffs which serve to introduce different sections of a song, as well as changes in dynamics. One of these riffs is called **abanico** ("fan"), which is a roll ending in a rim-shot, generally beginning on beat 4 and ending on beat 1 of the next measure. {The standard *abanico* is a seven-stroke roll derived from the **danzón-mambo**, although there are many interpretations.} **(fig. 4.30):**

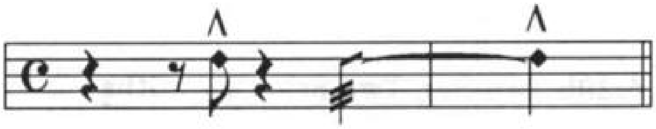
4.30 Abanico



The roll is like a pick-up to the rim-shot, and may begin in various locations within the measure. It may also begin with a rim-shot, such as in the following examples:

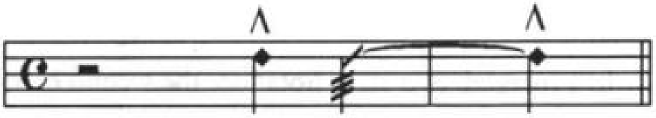
1). Rim-shot on beat 2+ (fig. **(4.31):**

4.31 Abanico w/ Rim-Shot on 2+



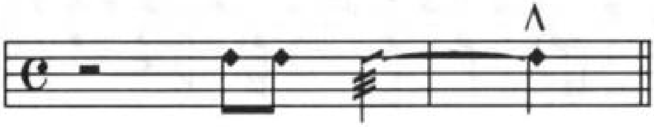
2). Rim-shot on beat 3 **(fig. 4.32):**

4.32 Abanico w/ Rim-Shot on 3



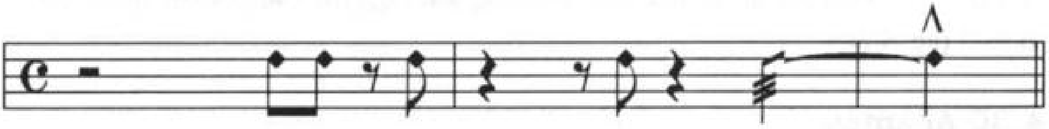
3). Rim-shots on beats 3 and 3+ **(fig. 4.33):**

4.33 Abanico w/ Rim-Shots on 3 and 3+



4). Introducing the *abanico* with several rim-shots in the previous measure; this is also a very standard riff, often used to set-up the *montuno* during a layered introduction (refer to section entitled "Standard Breaks and Riffs", below). **(fig. 4.34):**

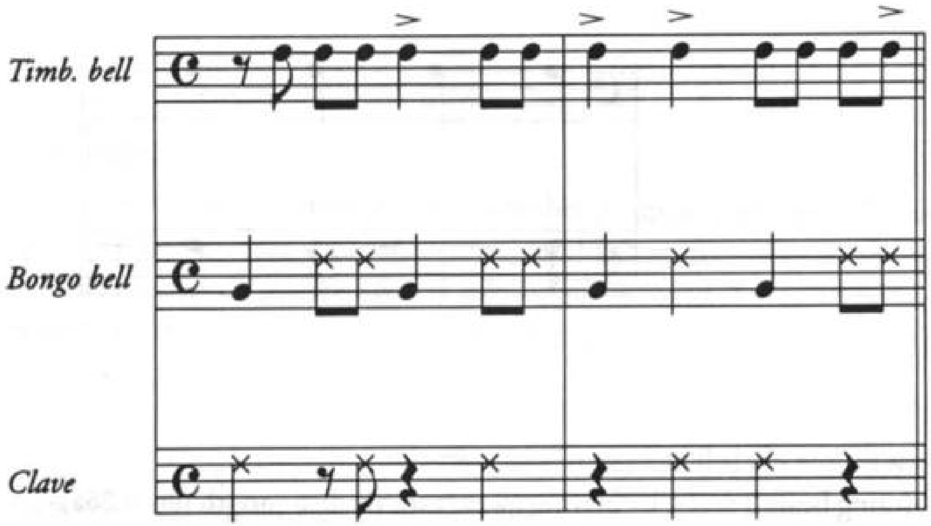
4.34 Abanico w/ One Measure Intro



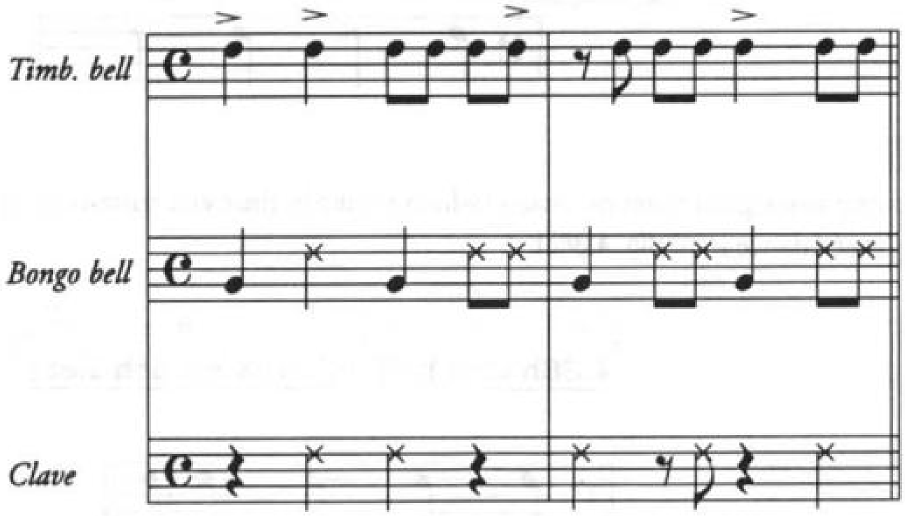
The timbal bell (cencerro)

Of the bells mounted on the timbales, the larger cencerro (bell) is usually played in conjunction with the bongo bell pattern (shown above), with the accompanying bare-hand pattern on the low drum (hitting beats 2 and 4). This standard 2-bar pattern fits with the *clave* and the bongo bell as illustrated below, in both 3-2 and 2-3 clave. **(fig. 4.35a-b):**

4.35a Timbal and Bongo Bells in 3-2 Clave



4.35b Timb. and Bongo Bells, 2-3 Clave

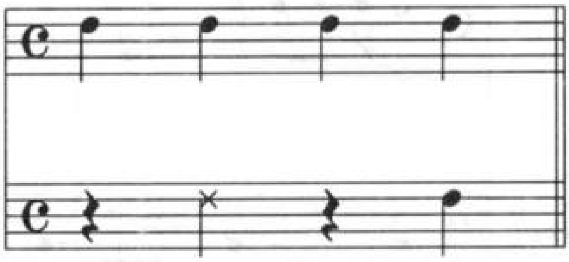


The timbal bell pattern generally is played during the *montuno* section (or *coro-pregón* section), as well as during solos. Please see the section below entitled "Bell Patterns" for more examples.

The cha bell

Another common accessory is the smaller, cha bell, used for the particular rhythm of cha-cha-chá, as well as other styles. Unlike the previous patterns, the *cha-ccha-chá* pattern is simple, consisting of four quarter notes. It is also accompanied with the bare-hand, low drum part. **(fig. 4.36):**

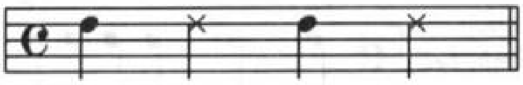
4.36 Cha Bell w/ Bare Hand Accomp.



Variations for the *cha* bell include:

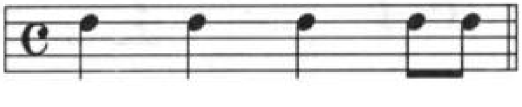
1). Muting beats 2 and 4 by playing away from the bell mouth **(fig. 4.36a):**

4.36a Cha Bell w/ Muted 2 & 4



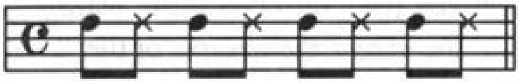
2). Playing two eighth notes on beat 4 (which results in the exact pattern of the *cha-cha-chá* dance step) **(fig. 4.36b):**

4.36b Cha bell w/ 8ths on 4th Beat



3). Playing eighth notes and muting all the upbeats **(fig. 4.36c)**:

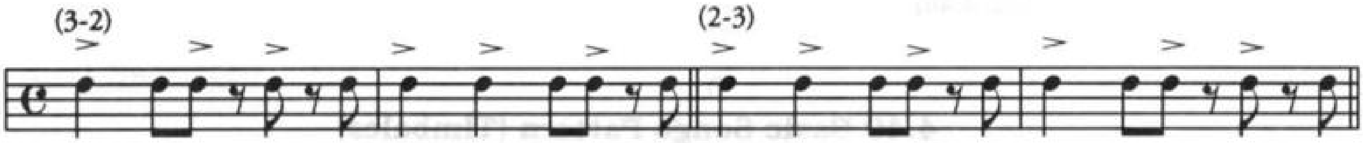
4.36c Cha Bell w/ Muted Upbeats



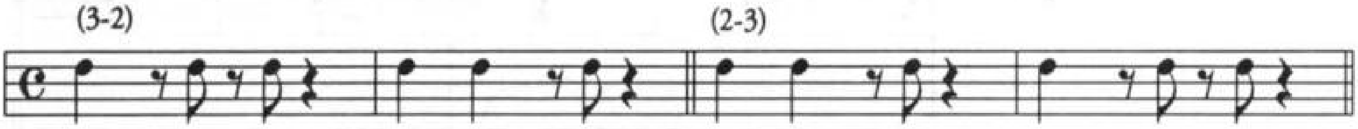
The cymbal

The cymbal is an important part of the timbal set-up, as it is frequently used to accentuate certain breaks and riffs, introduce different sections in an arrangement, and also play steady patterns during solos. As mentioned above, the *cáscara* pattern is one of the more common rhythms played on the cymbal, as are the *cáscara* accents. **(fig. 4.37 & 4.38)**:

4.37 Cymbal Plays Cáscara Pattern



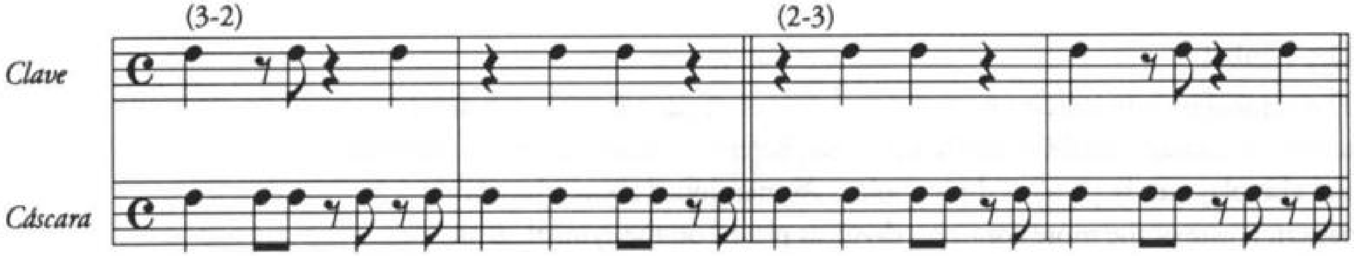
4.38 Cymbal Plays Cáscara Accents



The woodblock

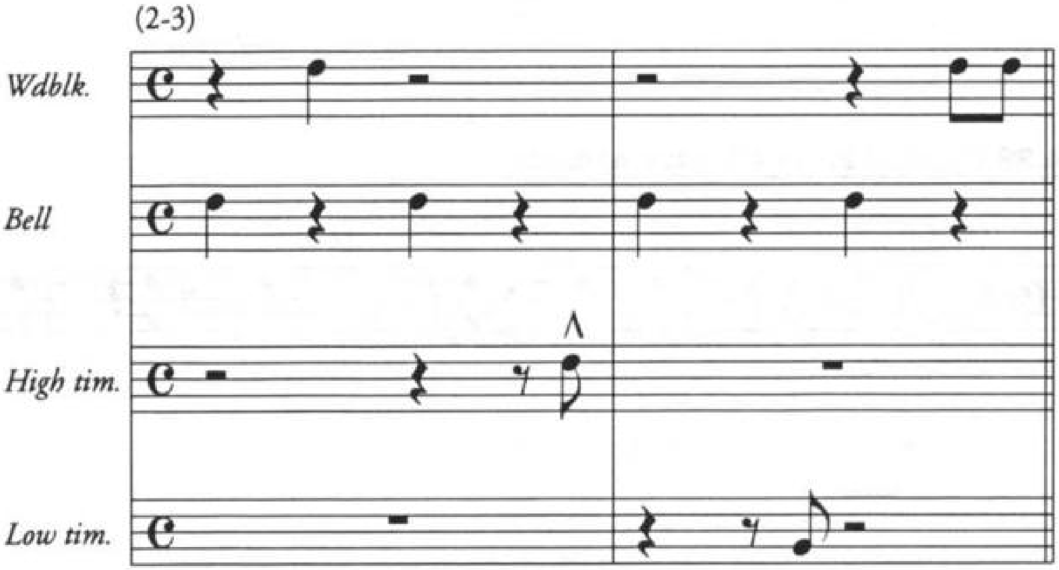
The woodblock is a somewhat recent addition to the timbal set-up, and opens up a range of sound possibilities and combinations. One important function of the woodblock is for playing the *clave* pattern, which might not be played by someone in the ensemble. In this case, the *timbalero/timbalera* replaces the bare-hand part with that same hand playing the woodblock (with the other stick), playing the *clave* pattern simultaneously with either: the *cáscara*, the *cencerro* or the cymbal. **(fig. 4.39):**

4.39 Clave Plus Cáscara



The woodblock has also been incorporated into specific rhythmic styles, such as *songo*, playing a simple part which complements the pulse. The following basic *songo* pattern uses the woodblock, bell and both drums (shown right-handed). **(fig. 4.40):**

4.40 Basic Songo Pattern (Timbales)

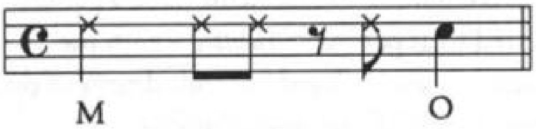


For right-handers, the bell is played with the right hand, while the left plays the other three parts. (Left-handers switch).

Danzón

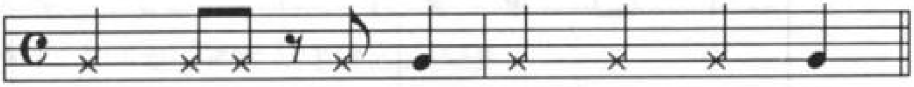
As noted in Chapter III, the pattern of the **cinquillo** - derived from the *contradanza* - is an essential element of the *danzón* style. On the timbales, the *cinquillo* pattern consists of muted and open tones, the muted tones produced by placing the free hand on the drum head. Often, this tone is played as a soft, muted rim-shot. **(fig. 4.41):**

4.41 Cinquillo (4/4)



This pattern - followed by a simple consequent phrase - is played by the timbales in a complete pattern called the **baqueteo**, shown here in 3-2 *clave*. **(fig. 4.42):**

4.42 Baqueteo



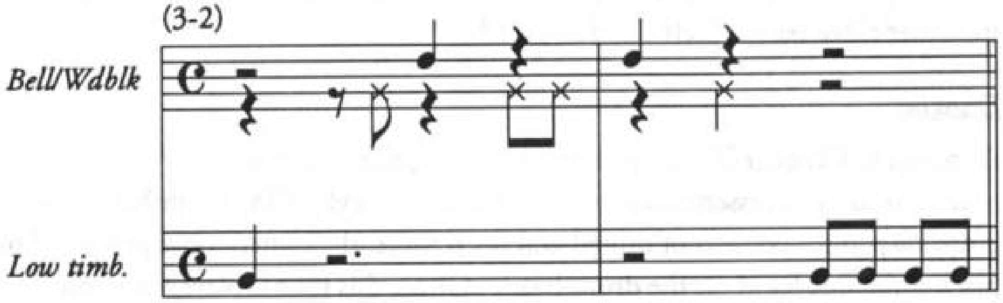
This is a highly simplified transcription of the *baqueteo.* This pattern is often played quite freely, with many possibilities for ornamentation and variation. {Please refer to the Discography and Chapter V for suggested *danzón* recordings}.

Following the completion of the *danzón* form is the section known as the **mambo**, in which the timbales play four quarter-notes on the *cha* bell (accompanied by the low drum, bare-hand part on beats 2 and 4, shown above in figure 4.36):

Merengue

The timbales may play the *tambora* pattern in addition to the *tumbadora,* playing the "melody" of the rhythm on the low drum, and complementing on bell and/or woodblock (indicated with an "X"). (See figure 4.46 below for further info on the *merengue*). **(fig. 4.43):**

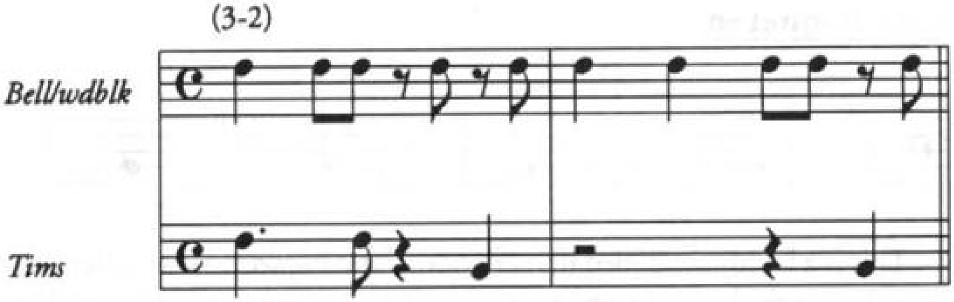
4.43 Merengue Pattern w/ Low Timb.



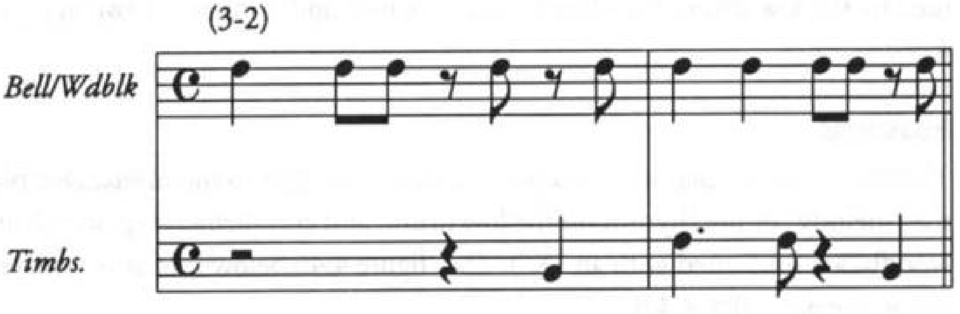
Guaguancó

Traditionally a purely percussive style, the **guaguancó** is often played in an ensemble. The timbales may play a pattern combining the standard *cáscara* pattern on the bell or woodblock - which is referred to as **palitos** in *rumba* - with the actual drum melodies of the *tumbadora* and *segundo*, played on both drums of the timbales set. The early style placed this melody with the three-side of *clave*, whereas the contemporary style places the melody on the 2-side of*clave*. **(figs. 4.44 & 4.45):**

4.44 Guaguancó: Tims & Bell or Woodblock



4.45 Guaguancó w/ Melody on 2-side



Another option is for the timbales player to only play the *palitos* pattern on the woodblock, while the congas and bongos play the actual drum melody.

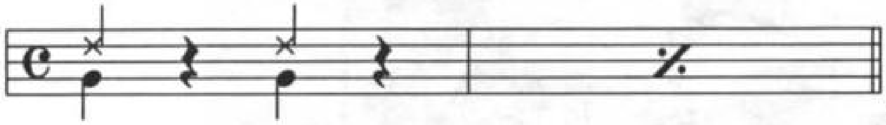
The bass drum and other additions

Recently, other instruments have been added to the timbal set-up, including the bass drum, snare, roto-toms, electronic drums, etc... The bass drum in particular has enabled the timbal player to further accentuate the riffs, breaks and punches - much like a drummer. Also, the bass drum is an essential ingredient in playing *merengue* and *songo* in ensemble situations.

Merengue with bass drum

As the congas hold down the *tambora* rhythm, the timbal player may add the pulse with the bass drum and the *cencerro* or cymbal. **(fig. 4.46):**

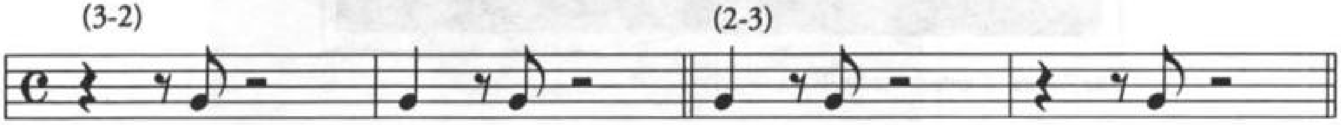
4.46 Merengue w/ Kick & Bell Playing Pulse



Songo

The bass drum is particularly important for *songo*, which combines elements of funk and jazz with several Cuban folkloric styles. The "standard" bass drum pattern is derived from the **conga de comparsa** style of Cuban carnival music, and accents the *bombo* (2+). It is often played as a two-bar pattern, and is shown here in both 3-2 and 2-3 *rumba clave*. **(fig. 4.47):**

4.47 Songo Bass Drum Pattern

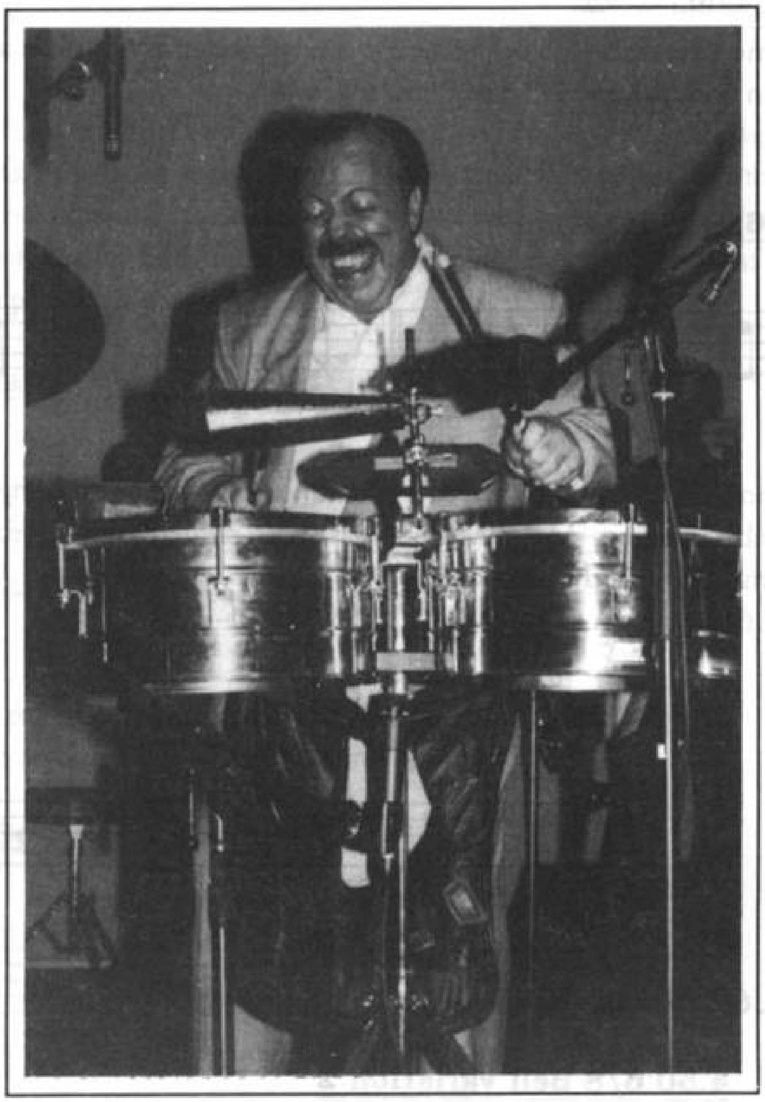


Recommended Artists -

Guillermo Barretto, Tito Puente, Choricera, Carlos Montecino, Humberto Morales, Ubaldo Nieto, Rafael Cortijo, Orestes Vilató, Pascualito, Ulpiano Díaz, Chuchú Esquijarosa, Willie Bobo, Walfredo de los Reyes Sr., Manny Oquendo, Nicky Marrero, José Luis Quintana "Changuito", Endel Dueño, Ralph Irizarry, Charlie Santiago, Francisco Angel "Kako" Bastar, Jimmy Sabater, Willie Rosario, Elio Revé, Jimmy Delgado, Roberto Vizcaíno, Mike Collazo, Daniel Díaz.

*(Mario Muñoz "Papaíto" is another important figure, although his instrument - the **pailas** - have a somewhat different role, similar to the bongo in an ensemble situation.)

Tito Puente. Courtesy Hector Rivera.



Orestes Vilató. Courtesy Hector Rivera.

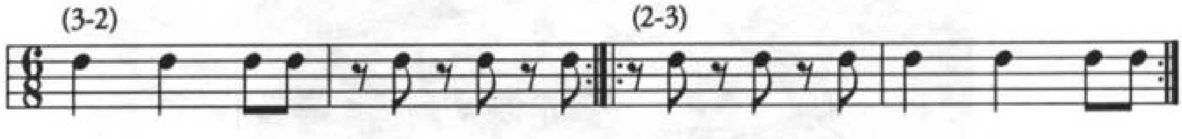
Bell Patterns

There are numerous bell patterns used in today's salsa styles, many which are derived from sacred and secular folkloric traditions. Among the most important traditional bell patterns are those in 6/8 meter, which serve as the fundamental basis of what would later be called the *clave* in Cuban music.

6/8 (güiro) patterns

The most common 6/8 bell pattern is also referred to as 6/8 *clave*, and is shown here in both 3-2 and 2-3 directions. **(fig. 4.48):**

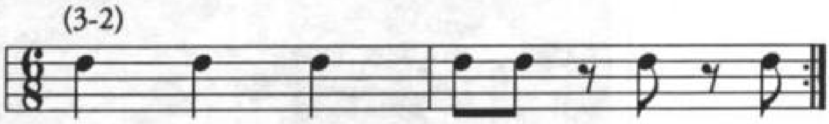
4.48 Common 6/8 Bell Pattern



These patterns may be played by the timbales bell(s) or the bongo bell in an ensemble situation. Many variations have been created from this standard pattern, including the following:

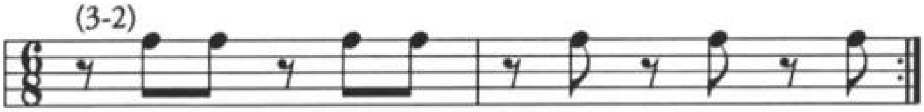
1). 6/8 variation #1 **(fig. 4.49):**

4.49 6/8 Bell Variation 1



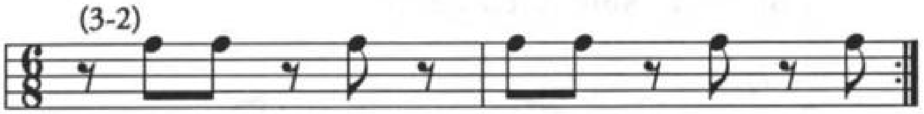
2). 6/8 variation #2 **(fig. 4.50):**

4.50 6/8 Bell Variation 2



3). 6/8 variation #3 **(fig. 4.51):**

4.51 6/8 Bell Variation 3

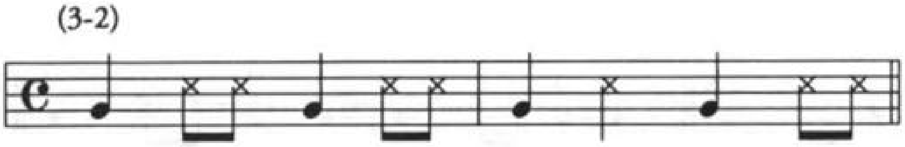


Bongo bell

The bongo bell is generally played during the *montuno* section, and during higher dynamic solos (such as brass or percussion). The *martillo* is played for the introduction and verses of a song, as well as lower dynamic solos, such as piano, bass, tres, etc… The following bongo bell patterns are among the most common:

1). standard pattern **(fig. 4.52):**

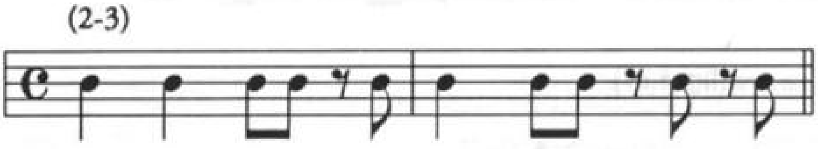
4.52 Standard Bongo Bell Pattern



The next three patterns are played during conga, timbal or drum solos:

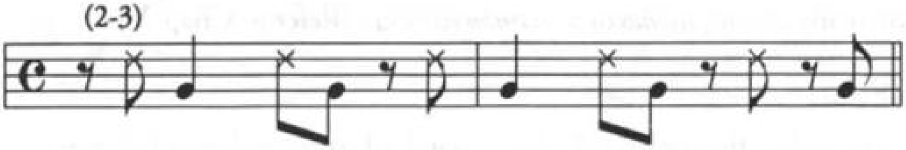
2). perc. solo accomp. #1 - *cáscara* pattern **(fig. 4.53):**

4.53 Perc. Solo Accomp. 1



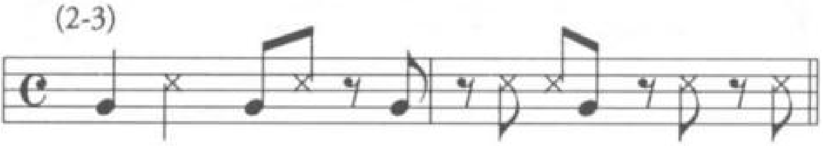
3). perc. solo accomp. #2 **(fig. 4.54):**

4.54 Perc. Solo Accomp. 2



4). perc. solo accomp. #3 (fig. 4.55):

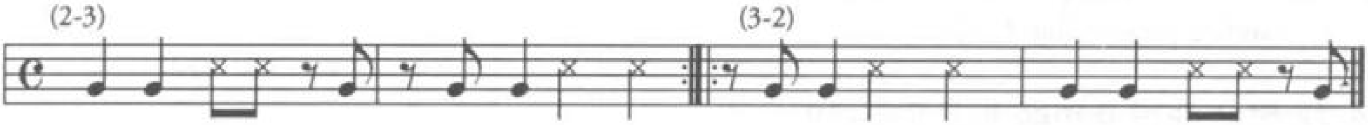
4.55 Perc. Solo Accomp. 3



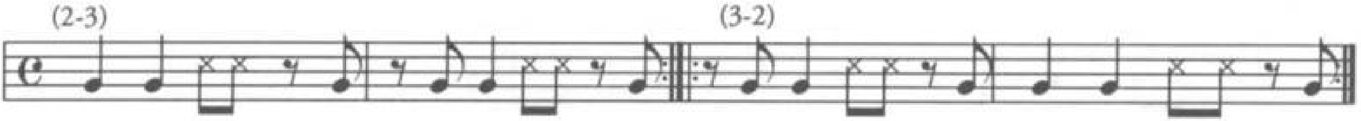
The next two similar patterns are used for the mozambique rhythm in the US, and are often intertwined. The third pattern is the original Cuban version:

5). Mozambique patterns (common in U.S.) **(figs. 4.56a-b):**

4.56 Mozambique Bell Pattern (a)

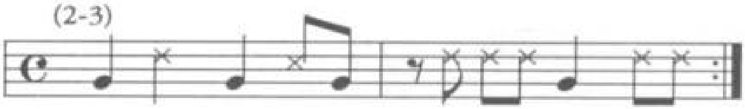


4.56 Mozambique Bell Pattern (b)



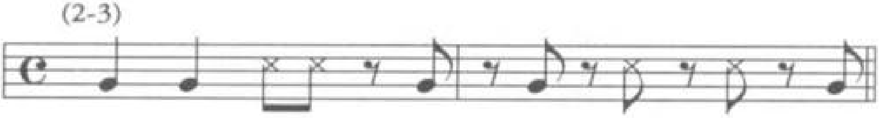
6). Original Cuban mozambique bell pattern **(fig. 4.56c):**

4.56 Mozambique Bell Pattern (c)



7). Conga habanera **(fig. 4.57):**

4.57 Conga Habanera Bell



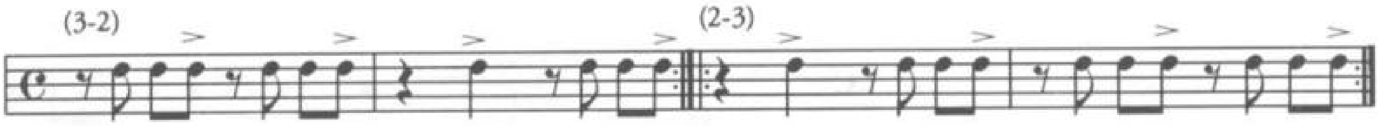
8). For slower styles - such as the *guajira-son* - the bongo bell may play quarter notes, particularly during *moñas* or a *mambo* section. (Refer to Chap. V).

Timbales bell(s)

As mentioned earlier, the timbal bell plays a standard pattern (shown in figure 4.35a-b) during the *montuno* section, as well as several variations, including:

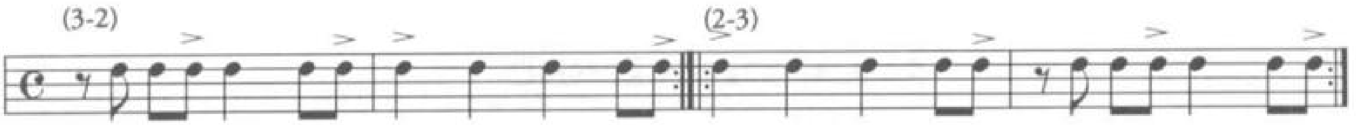
1). "extracted" pattern **(fig. 4.58):**

4.58 Extracted Tim. Bell Pattern



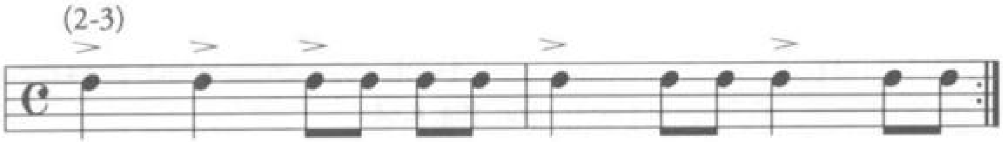
2). 3 downbeats on 2-side of *clave* **(fig. 4.59):**

4.59 Three Dwnbts. on 2-Side



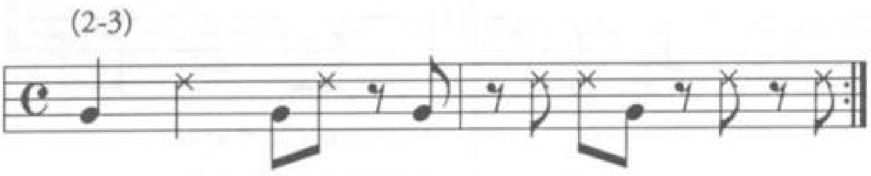
3). Ride bell variation, popularized by Ulpiano Diaz **(fig. 4.60):**

4.60 Ride Bell Variation



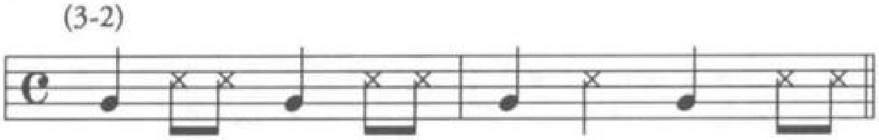
The above pattern is often accompanied by the following bongo bell pattern **(fig. 4.61):**

4.61 Bongo Bell Accomp. to Ride Bell Variation



4). The timbal bell may also play the equivalent of the standard bongo bell pattern. **(fig. 4.62):**

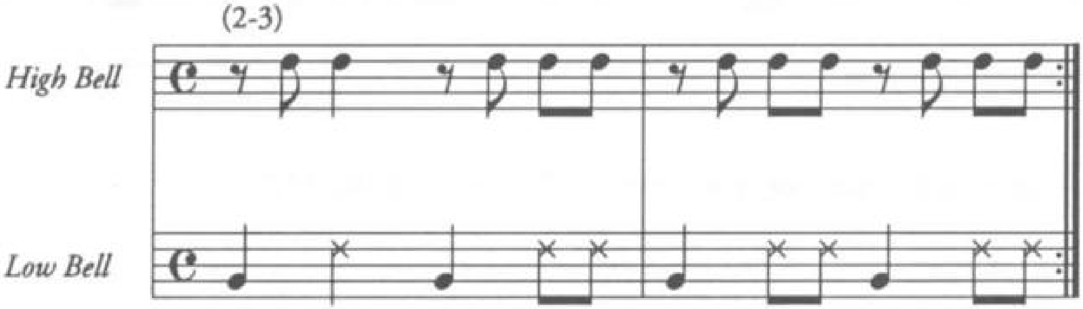
4.62 Tim. Bell Plays Standard Bongo Bell Ptrn.



The concept of playing both the timbal and bongo bell patterns simultaneously (on two different bells) was popularized by **Changuito** of Los Van Van (Cuba). This pattern merges the two patterns, preserving the essential accents of each part:

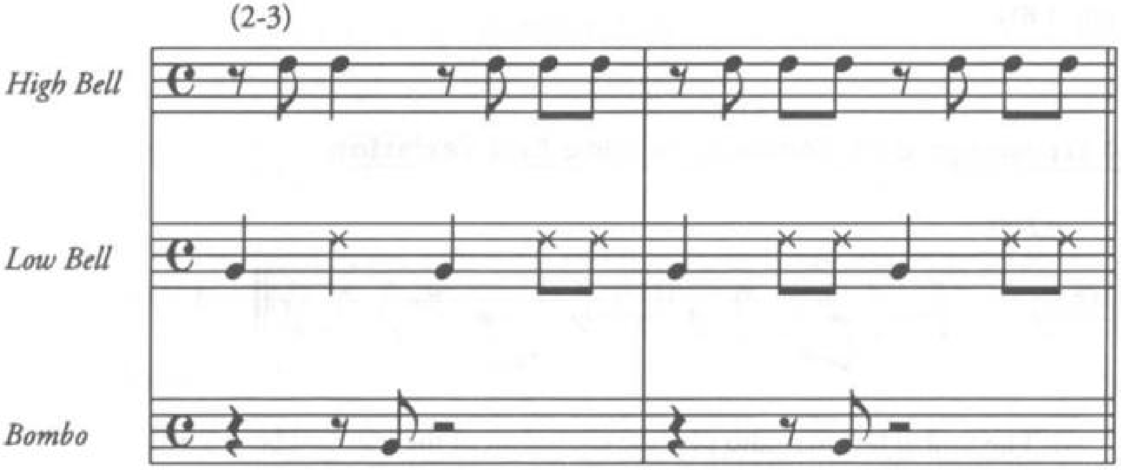
5). Songo or "Changuito Special" **(fig. 4.63):**

4.63 "Changuito Special"



This hybrid pattern is often complimented with a bass drum, which plays the *bombo*, adding more complex syncopation. **(fig. 4.64):**

4.64 "Changuito Special" w/ Bass Drum

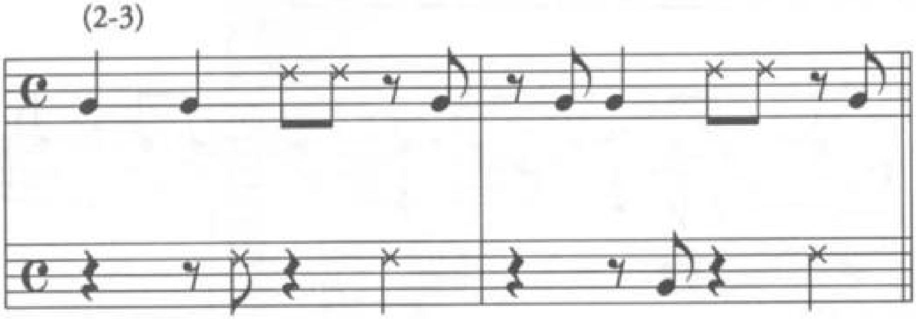


Cuban carnival music includes two principal rhythmic styles: the **conga habanera** and **conga santiaguera** (refer to Chap. V). In the 1960's, **Pedro Izquierdo** - more widely known as **"Pello el Afrokán"** - created a variation or hybrid rhythm which blended the *conga* with other elements. This style - called the **mozambique** - was introduced in the U.S. in the late 60's by **Eddie Palmieri** and his group "La Perfecta", exemplified by his album entitled *Mambo con Conga es Mozambique.* The *mozambique* rhythm continues to be an essential ingredient in Palmieri's sound, as well as many other artists' repertoires.

On timbales, the *mozambique* bell is often accompanied by a low-drum part (played with the stick), which plays beats 2+ and 4, accenting the *bombo* on the three-side of *clave* with an open tone; all other notes are muted by pressing the stick on the head.

6). Mozambique bell pattern with low-drum accents **(fig. 4.65):**

4.65 Mozambique Bell w/ Low Drum Accents



The Drumset

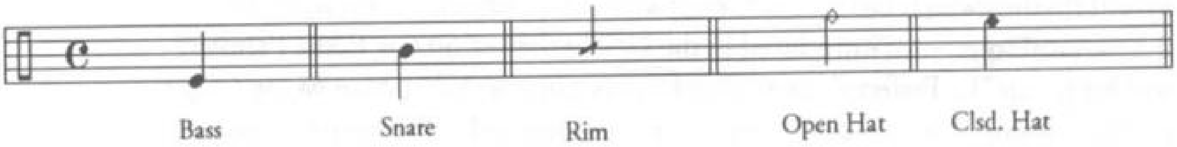
The drumset has been an integral part of Cuban popular music since the 1920's, when the early sounds of jazz bands and other ensembles would merge with the *son* and other styles. In the 1940's and 50's, Cuban music benefitted from a happy marriage with jazz.

Throughout the last few decades, many drummers have experimented with and adapted traditional Cuban rhythms to the set, mixing those styles with the already complex vocabulary of jazz, rock and funk drumming techniques. Although the drumset is not as common an element in the salsa instrumentation in the U.S., it is very much an important part of the contemporary dance music in Cuba, with such groups as **Irakere, N.G. La Banda** and others.

In the U.S. and elsewhere, use of the drumset has remained within the context of Latin jazz or Latin fusion ensembles, particularly in the interpretation of *songo.*

The following is a basic key of drum sounds used in the subsequent examples.

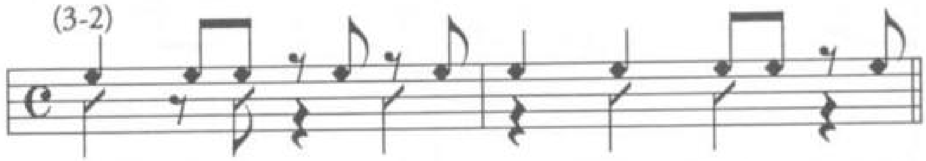
Drum Key



Adapting standard patterns to the set

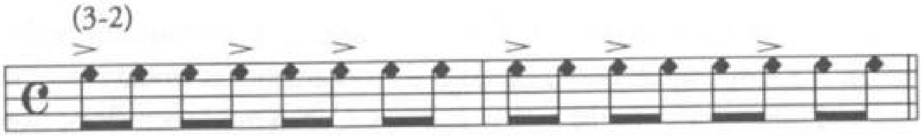
In playing styles such as the *son-montuno, guaracha, mambo* and *cha-cha-chá* on the trap set, there are many possibilities for adapting the various instrument patterns to the set. In a basic set-up (kick, snare, hat, rack and floor toms and cymbals), a drummer may play the *clave* pattern as a rimshot on the snare, and the *cáscara* pattern on the closed hat or the side of the floor tom. **(fig. 4.66):**

4.66 Clave and Cáscara on Rim and Hat



A two-stick *cáscara* pattern on the closed high hat is also common; the accents of the *cáscara* are played in one hand while the other plays the "filler", such as in the example of two-stick *cáscara* in figure 4.29a. **(fig. 4.67):**

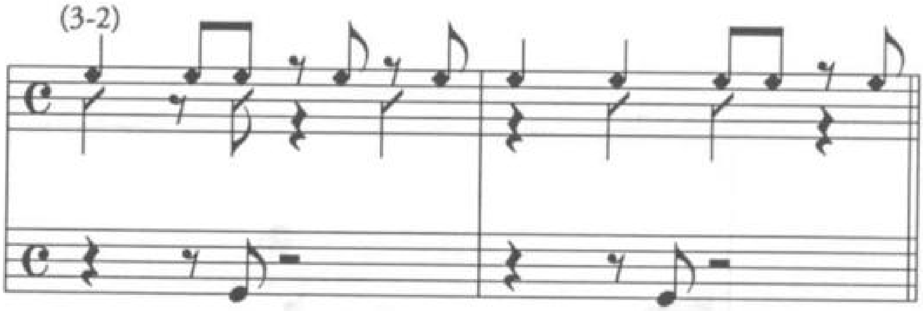
4.67 Two-Stick Cáscara on Closed Hat



It is not unusual for drummers to mount cowbells and woodblocks to the set, adding further rhythmic possibilities. The kick drum is also highly important in accenting certain riffs and breaks, as well as maintaining repeated patterns. In Spanish, the word "bombo" actually refers to the bass drum itself, and in Cuban music, the "and" of beat 2 (or **bombo**) is one of the most common accents for the bass drum. It may be played in every measure along with the *clave* and *cáscara*. **(fig. 4.68):**

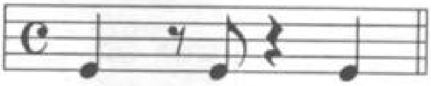
Ignacio Berroa, Stanford Jazz Workshop Latin Music Clinic, 1992. © Rebeca Mauleón.

4.68 Clave, Cáscara and Bombo



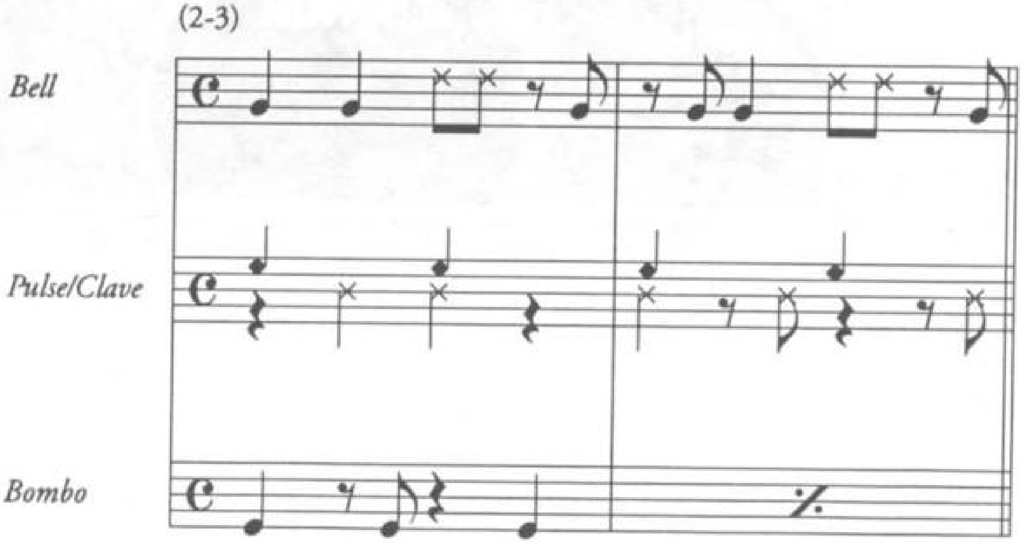
Another *bombo* pattern is also a repeated, one-bar figure, hitting beats 1, 2+ and 4. **(fig. 4.69):**

4.69 Bombo



The following example for trap set contains several elements of the *mozambique* rhythm, including the *mozambique* bell pattern, *rumba clave* and the pulse combined with the *bombo* pattern. **(fig. 4.70):**

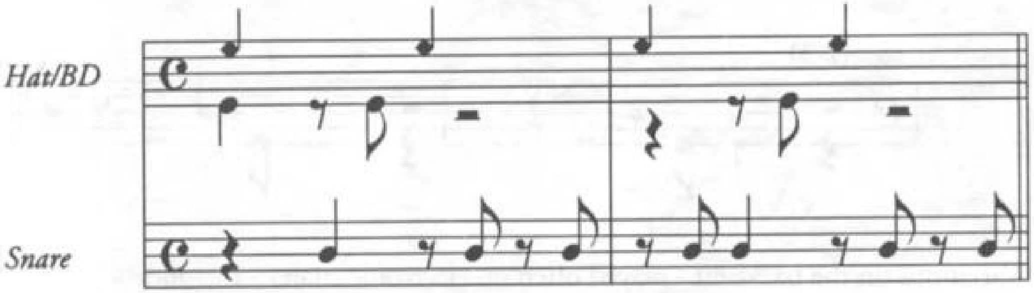
4.70 Mozamb. Bell, Pulse, Rumba Clave & Bombo



Songo

In extracting the essential accents of the *bombo, clave* and pulse, and adding elements of the *conga habanera*, a "standard" *songo* pattern has been created. **(fig. 4.71):**

4.71 Standard Songo Pattern (2-3)



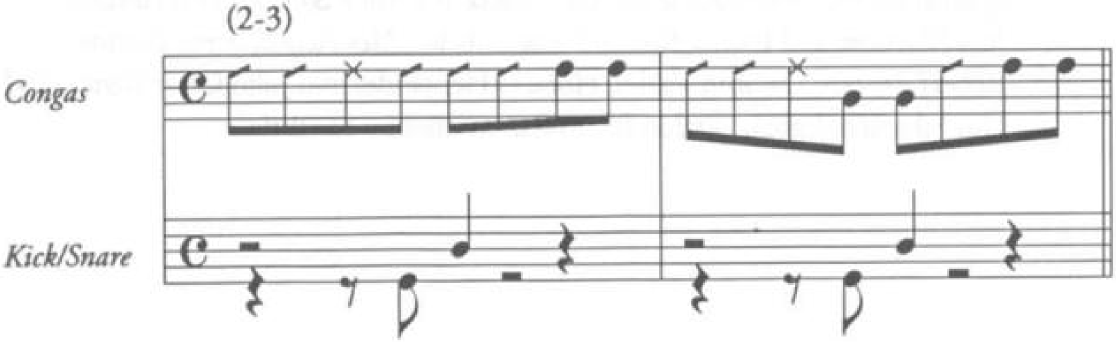
The pulse may be played on the snare rim, the closed hat, a cowbell or a ride cymbal, or with the hat foot pedal. The snare pattern can be played on either the head or the rim. Also, the *bombo* may be simplified, accenting only the "and" of beat 2 in each measure.

As this style continues to develop, many variations will undoubtedly be created. Perhaps the best vehicle for understanding the numerous *songo* approaches is to examine several excerpts from some of the important drummers. Please refer to the "Recommended Artists" and Appendix A ("Listening List") sections for suggestions.

Backbeat and Tumbao

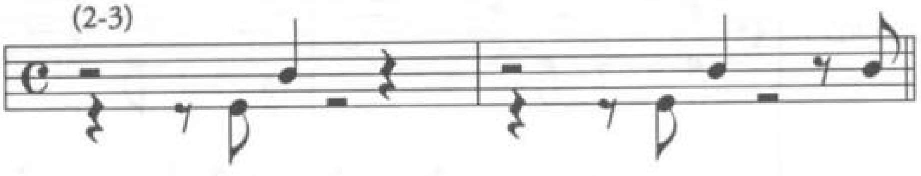
Several groups have not only experimented with the concept of electronic drums and other new technology, but have also merged Afro-Cuban rhythms with rock and funk grooves. An example of this is the use of a **backbeat** on the snare on beat 3 of each measure, creating a half-time feel against the (conga) *tumbao* and all of the additional percussion instruments. This may also be accompanied by the bass drum accenting the *bombo*. **(fig. 4.72):**

4.72 Tumbao + Backbeat



This pattern has been ornamented with certain rhythmic figures derived from a specific rhythm of the *batá* drums (of the *lucumí* tradition) called **cha-chá olokefún**, which adds a syncopated accent to the backbeat on the "and" of beat 4. **(fig. 4.73):**

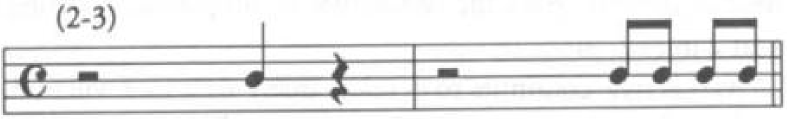
4.73 Syncopated Backbeat



Variations on the backbeat - played often on electronic snares - include:

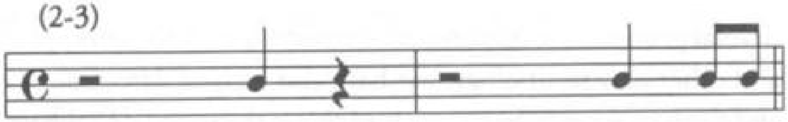
1). Eighth-notes on beats 3, 3+, 4 and 4+ **(fig. 4.73a):**

4.73a Backbeat Variation 1



2). Beats 3, 4 and 4+ **(fig. 4.73b):**

4.73b Backbeat Variation 2



Recommended Artists -

Guillermo Barreto, Enrique Plá (w/ Irakere), José Luis Quintana "Changuito", Ignacio Berroa, Walfredo de los Reyes (Sr & Jr.), Tony Sánchez (PR Allstars), José Martínez and Jimmy Rivera (Batacumbele), Alex Acuña, Steve Berrios, Robert Ameen, Oscarito Valdés, Horacio Hernández and Julio César Barreto (w/ Gonzalo Rubalcaba), Giraldo Piloto Barreto, Bobby Sanabria.

Alfredo "Chocolate" Armenteros, Walfredo De Los Reyes, John Santos and Armando Peraza, San Francisco, 1989. © Martin Cohen. Courtesy Martin Cohen and John Santos.

Hand Percussion

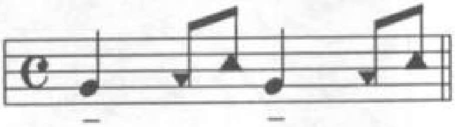
Many underestimate the importance of the hand percussion instruments in an ensemble, yet they are vital to the strength and stability of the rhythm. Many musicians - such as Changuito of Los Van Van - feel a void in the ensemble without the *güiro*, for example, and prefer not to play without it. The *güiro, maracas, clave, chékere* and *güira* are the instruments which add a certain "thickness" to the rhythmic texture, and with the exception of the *clave*, accent the pulse.

Güiro

Originating from the *charanga* instrumentation, the *güiro* is now a fundamental part of many salsa ensembles. Like many of the instruments, it has a standard pattern with several variations, as well as specific parts for certain rhythmic styles.

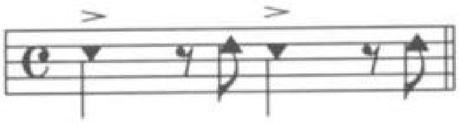
1). The standard pattern consists of a legato downstroke which ends in a brief up-stroke, followed by 1 short downstroke and one short up-stroke. The accents fall on beats 1 and 3 **(fig. 4.74):**

4.74 Standard Güiro Pattern



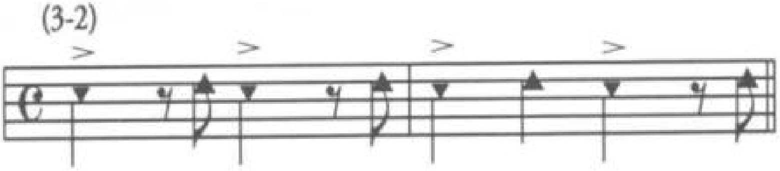
2). Short up and downstrokes **(fig. 4.75):**

4.75 Short Up & Downstrokes



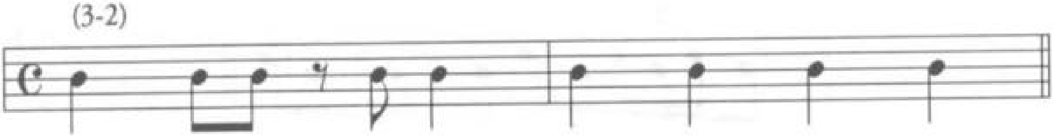
3). Two-measure pattern outlining *rumba clave* **(fig. 4.76):**

4.76 Güiro Pattern Outlining Rumba Clave



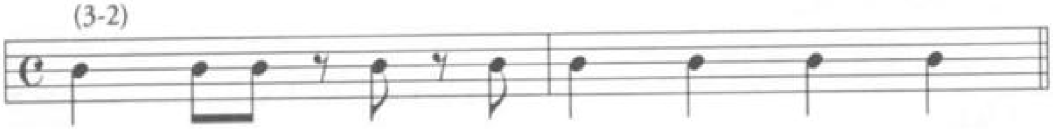
4). Danzón pattern #1 (like the timbales' *baqueteo*) - all downstrokes **(fig. 4.77):**

4.77 Danzón Pattern 1



5). Danzón pattern #2 **(fig. 4.78):**

4.78 Danzón Pattern 2



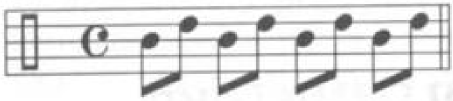
Recommended Artists -

Gustavo Tamayo, Francisco "Panchito" Arboláez (Orq. Aragón), Julio Noroña (Los Van Van), Rolando Valdés, Osvaldo "Chihuahua" Martínez, Johnny Pacheco.

Maracas

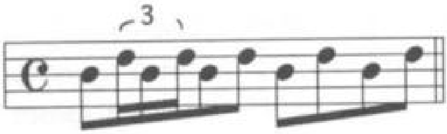
The maracas come from the *son* tradition, and generally play a repeated, eighth-note figure. **(fig. 4.79):**

4.79 Standard Maraca Pattern



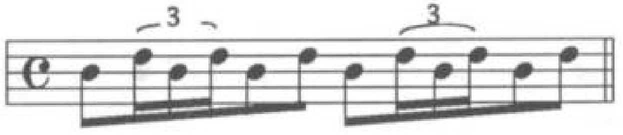
One variation adds a triplet on beat 1+. **(fig. 4.80a):**

4.80a Maraca Pattern w/ Triplet on 1+



Another adds triplets on beats 1+ and 3+. **(fig. 4.80b):**

4.80b Maraca Pattern w/ Triplets on 1+ and 3+



Generally, the *maracas* are played by either the lead or background vocalist of an ensemble.

***Recommended Artists* -**

Caíto (Sonora Matancera).

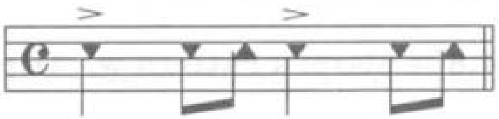
Claves

In a vocal ensemble, the *clave* pattern is usually played on the *claves* themselves by a vocalist. In an instrumental ensemble, the part may be played by the timbal player or the drummer on the woodblock. Many times, the *claves* are omitted altogether, as the *clave* is quite often "insinuated" by the various patterns of the other instruments.

Chékere

More a part of Latin fusion ensembles than salsa bands, the *chékere* is often incorporated into *songo* styles as the "thickening ingredient". Many sounds can be produced on this instrument, including striking the bottom of the gourd itself for an open tone. The basic movements are a combination of shaking and bouncing in upward, downward and diagonal motion, allowing the beads to hit, rattle and spin around the gourd. In 6/8 styles, the *chékere* has many pattern possibilities; however, its role during a *songo* (or other duple) rhythm is much like the *güiro*, accenting the pulse. **(fig. 4.81):**

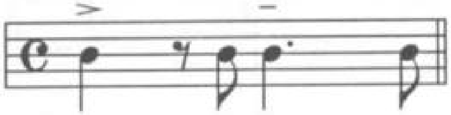
4.81 Chékere Pattern



Güira (merengue)

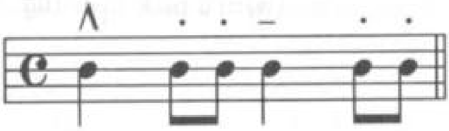
The Dominican *güira* used in *merengue* also provides accents which emphasize the pulse in its rhythmic pattern, with accents on beats 1 and 3 of each measure; beat 3 tends to be longer than beat 1. **(fig. 4.82):**

4.82 Standard Güira Pattern



Güira-playing is extremely complex, particularly because of the fast tempo of most *merengue* songs. The above, extremely basic pattern is often ornamented with several short up and downstrokes. **(fig. 4.83):**

4.83 Ornamented Güira Pattern



Recommended Artists -

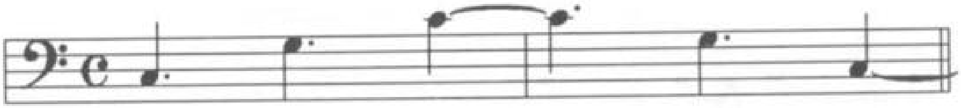
(The güira players of) Johnny Ventura, Juan Luís Guerra and 440, Francisco Ulloa, Wilfrido Vargas, Los Kenton, Los Hijos del Rey, Joseíto Mateo, El Cieguito de Nagua.

The Bass Tumbao

Before the string bass was incorporated into Cuban popular music, the two instruments used to play the bassline were the *marímbula* and the *botija* (see Chap. II). The rhythmic figures provided by these instruments derived their patterns from the syncopated African rhythmic cells described by Fernando Ortiz (see Chap. I). These patterns contained two important accents which would be crucial to the development of the role of the bassline: the "and" of beat 2, and beat 4. The repetition of this syncopated pattern would eventually become the essential bassline, and is called **tumbao.**

Harmonically, the function of the *tumbao* is to provide the root of each chord, although there are several exceptions (which will be discussed). It generally moves in an octave range, either ascending or descending. Once begun, the note on the fourth beat of the measure will tie over the barline; the 1 will not be played unless specifically indicated (or ad-libbed). In a measure containing a single chord, the *tumbao* generally provides a tonic-dominant function, playing the root on beat four, and the fifth degree on the "and" of beat 2. **(fig. 4.84):**

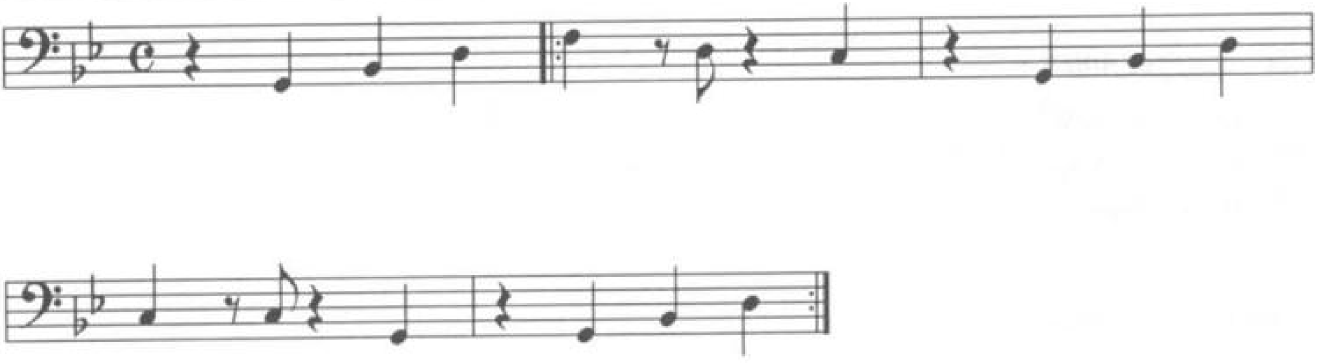
4.84 Standard Tumbao Pattern



Tumbao and clave

As *tumbao* generally tends to consist of one-bar patterns, its rhythm does not "conflict" with the *clave.* A two-bar phrase which literally outlines the *clave,* however, must retain a strict relationship with the direction of the *clave,* as does any instrument playing a 2-bar pattern. An example of this may be heard with the bass playing (and composition) of **Juan Formell** of Los Van Van, on the song entitled "Que palo es ese"; this is clearly a 3-2 *clave* pattern (with a pick-up). **(fig. 4.85):**

4.85 "Que Palo Es Ese" Excerpt

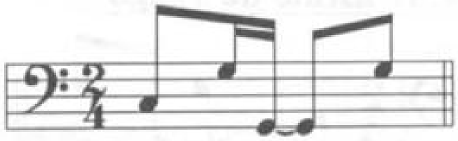


Early styles of tumbao

Two of the predecesors of the standard *tumbao* pattern come from opposite sides of Cuba's popular musical spectrum: the *son,* from the peasant tradition, and the *contradanza,* from the orchestral tradition. Both were originally notated in 2/4 meter.

One of the earliest *tumbao* patterns in the *son* style is still popular today, and adds one additional note to the basic *tumbao* rhythm. **(fig 4.86):**

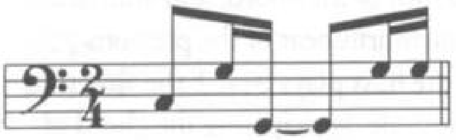
4.86 Old Style Son Tumbao



This can be varied in several ways, including:

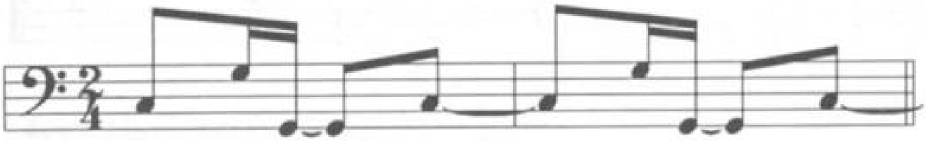
1). adding a 16th note to the end of the pattern **(fig. 4.86a):**

4.86a 2/4 Tumbao w/ Added 16th-note



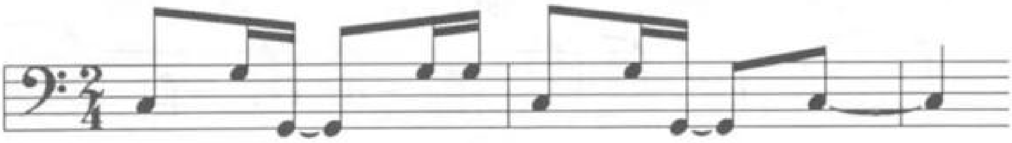
2). anticipating the root on beat four of the previous measure **(fig. 4.86b):**

4.86b Anticipated Root



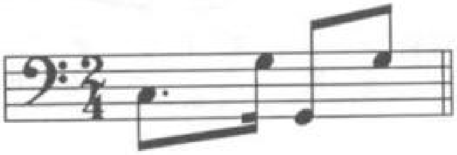
or 3). combining any of these rhythmic ideas (fig. **4.86c):**

4.86c Combination



The Cuban *contradanza* also contains rhythmic elements which contributed to the development of *tumbao* playing. One of these figures has been referred to as **ritmo de tango** ("tango rhythm"), or **tango congo** (congolese tango). (Orovio p. 400). **(fig. 4.87):**

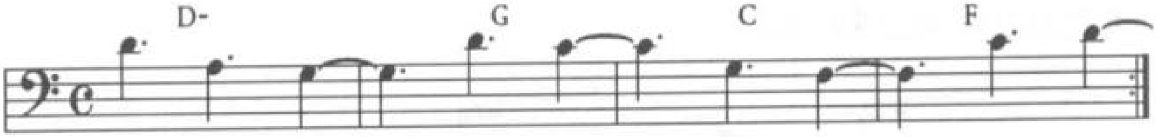
4.87 Ritmo de Tango



Standard tumbao and its variations

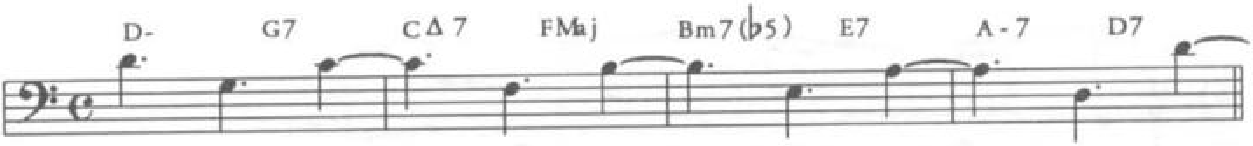
As noted earlier, the basic repeated pattern of the *tumbao* accents beats 2+ and 4 (in 4/4 meter). Playing through a series of measures each containing one chord, for example, the bass usually plays the root and fifth of the chord, and anticipates the up-coming chord of the next measure on the fourth beat of the previous measure. {Note that when the pattern begins, **the bass plays beat 1 the first time only**; after the first measure, the *tumbao* will continue, anticipating the chord of the next measure by tying over the barline}. **(fig. 4.88):**

4.88 Standard Tumbao, 1 Chord per Measure



In a measure containing two chords, such as in a II-V progression, the bass generally plays the roots of both chords, followed by the next root (of the chord in the next measure) on the fourth beat. **(fig. 4.89):**

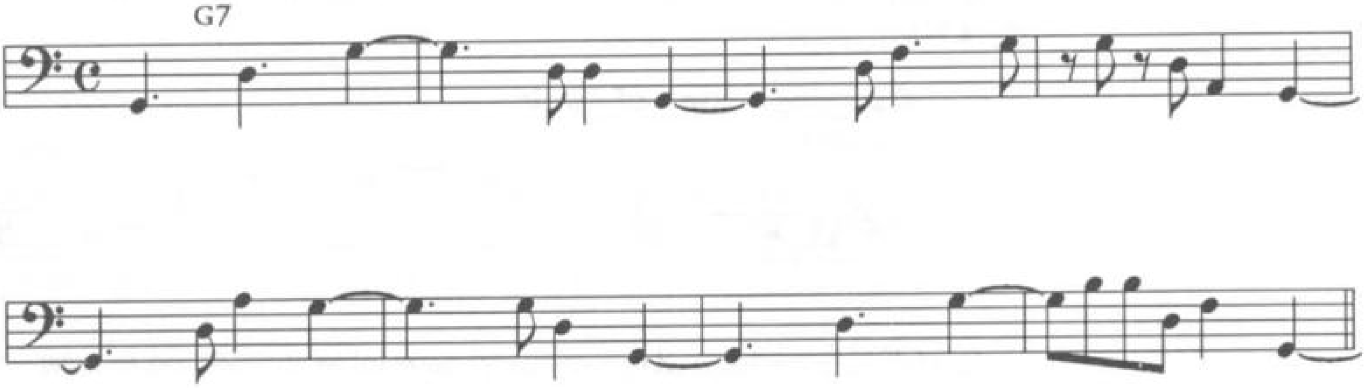
4.89 II-V in One Bar



Rhythmic and harmonic variations

There are many rhythmic and harmonic variations in *tumbao*-playing. In addition to providing the basic harmonic function of chord roots, the bass often adds third, seventh and tenth degrees, and sometimes ninths. In the following example of a one-chord progression, notice the flow from a simple tonic-dominant relationship to one which incorporates other scale degrees. **(fig. 4.90)**:

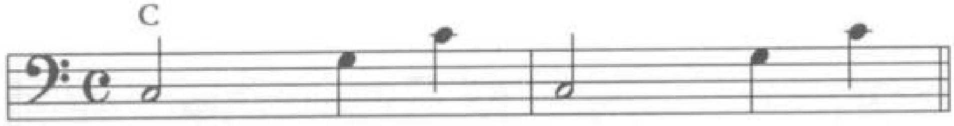
4.90 One-Chord Tumbao



This example also includes several rhythmic variations, such as those mentioned earlier. It is important to note that the essential accents are still present, even when the bass plays more freely. The following represent other types of rhythmic figures and harmonic variations commonly used in *tumbao*-playing:

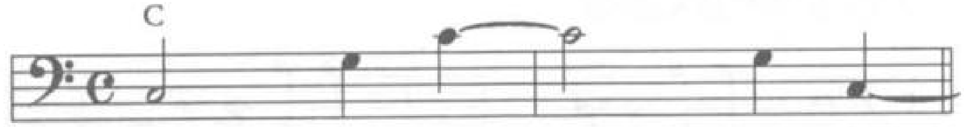
1). Half-note + 2 quarter notes (older style *mambo* and *cha-cha-chá*) **(fig. 4.91)**:

4.91 Half-Note + 2 Quarter Notes



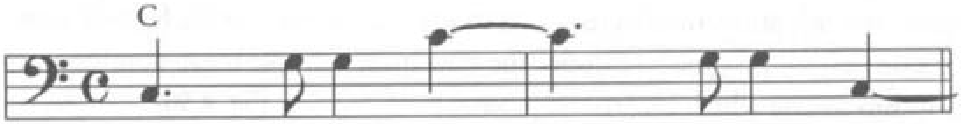
2). Same with tie over barline **(fig. 4.92)**:

4.92 Same w/ Tie



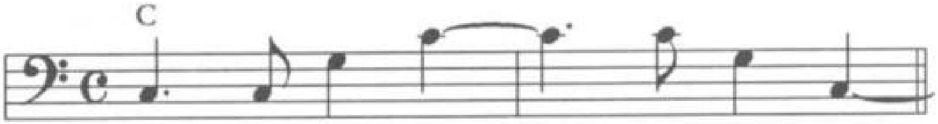
3). No tie between beats 2+ and 3 **(fig. 4.93):**

4.93 No Tie



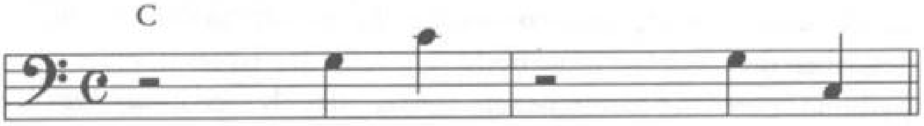
4). Dotted quarter, with repetition of same note before moving to dominant **(fig. 4.94):**

4.94 Repetition of Tonic



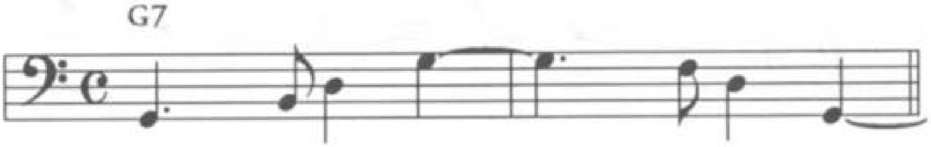
5). Half-note rest followed by two quarter notes (older style *son* and *mambo*) **(fig. 4.95):**

4.95 Half Note Rest, 2 Quarters



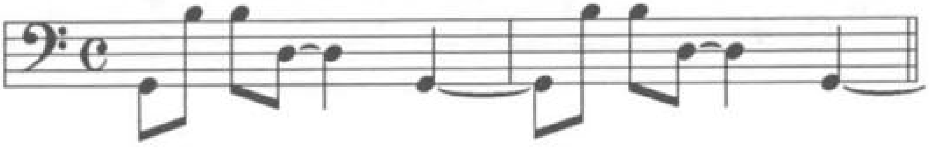
6). Arpeggiated chords, ascending and descending **(fig. 4.96):**

4.96 Arpeggiated Ascending and Descending



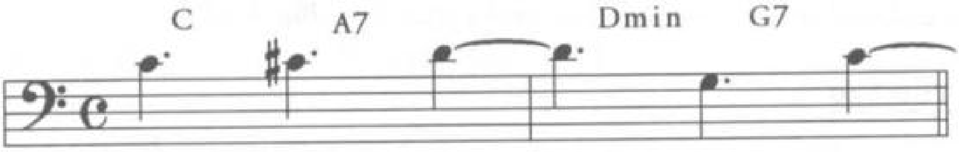
7). Outlining a tenth **(fig. 4.97):**

4.97 Outlining 10th



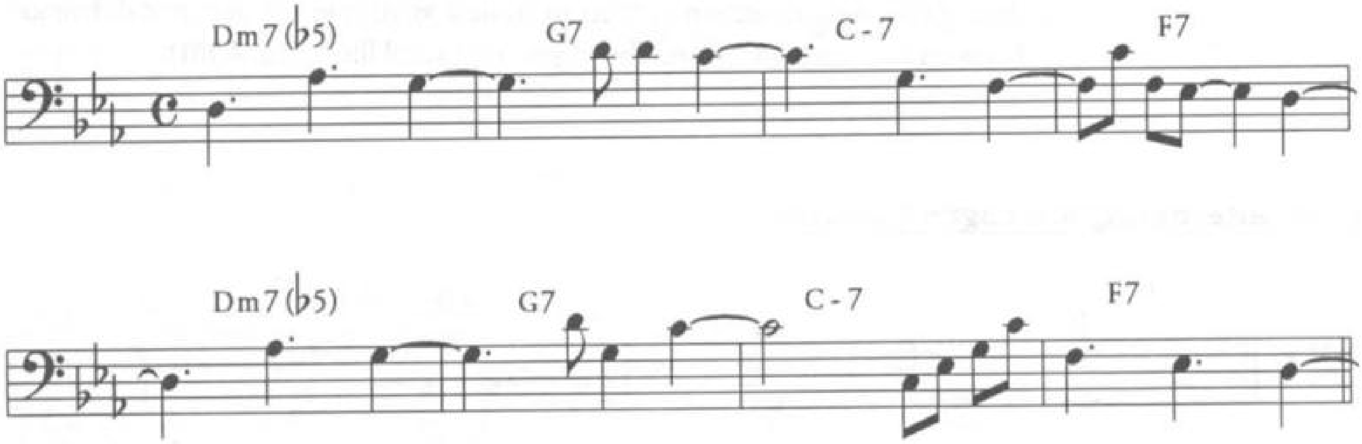
8). Chromaticism **(fig. 4.98):**

4.98 Chromaticism

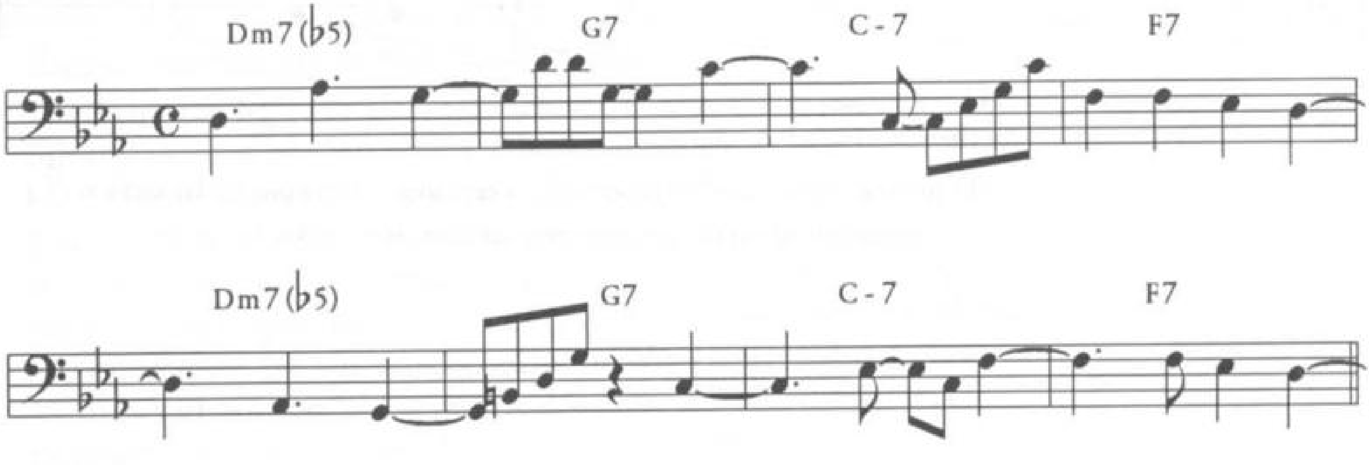


The following exampledemonstrates a free and creative approach to varying the *tumbao,* shown in both 2-3 and 3-2 *clave* directions. **(figs. 4.99a and 4.99b):**

4.99a Freestyle Tumbao in 2-3 Clave


Dm7(♭5)
G7
C-7
F7
Dm7(♭5)
G7
C-7
F7

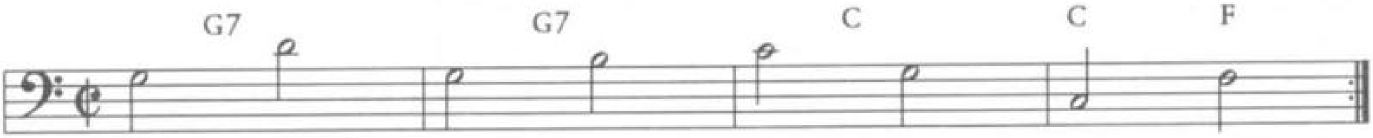
4.99b Freestyle Tumbao in 3-2 Clave


Dm7(♭5)
G7
C-7
F7
Dm7(♭5)
G7
C-7
F7

Merengue

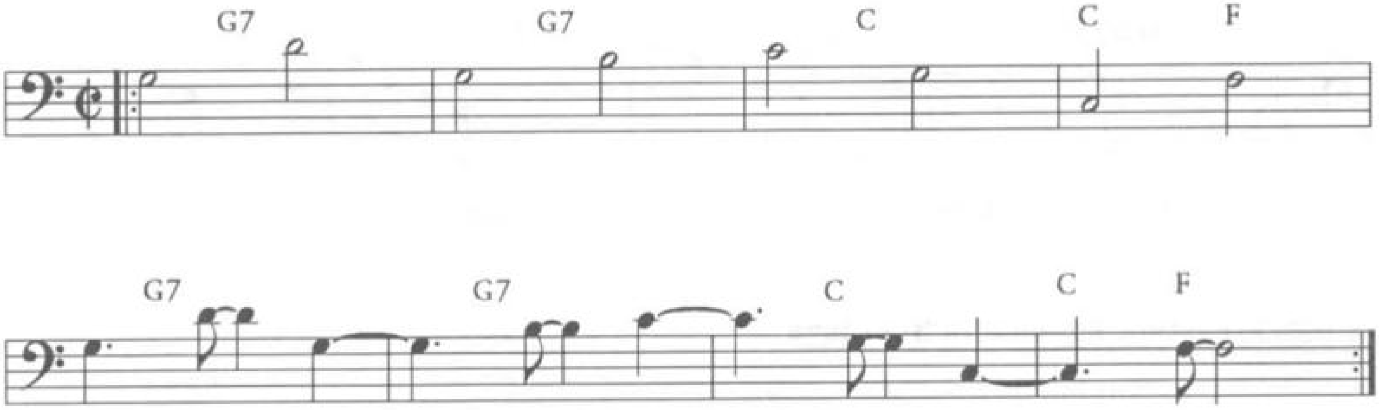
Merengue tends to be quite fast in tempo, and is played in 2/4 (or cut-time); hence the *tumbao* must anticipate the following chord and hold down its syncopated pattern at an accelerated pace. However, *merengue tumbao* includes a non-syncopated, half-note pattern, which is used a great deal. **(fig. 4.100):**

4.100 Half Note Merengue Tumbao



This half-note *tumbao* is commonly found at the beginning of a *merengue* song, and is often played through the verses until the *montuno* section, where it may alternate with the standard, syncopated *tumbao.* This is particularly effective during the *montuno* section in order to create a rhythmic and dynamic difference between the *coro* (chorus) and the *pregón* (lead vocal line). **(fig. 4.101):**

4.101 Alternating Merengue Tumbaos



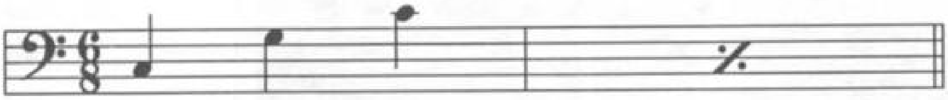
In general, either *tumbao* is perfectly acceptable for any particular section of a song; it usually is up to the arranger or musicians themselves to decide.

6/8 tumbao

In 6/8 *tumbaos*, the bass may choose from several rhythmic patterns, including:

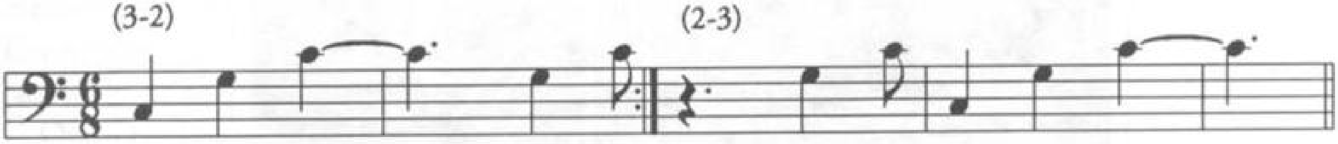
1). Repeated, quarter note pattern **(fig. 4.102):**

4.102 6/8 Tumbao w/ Quarternotes



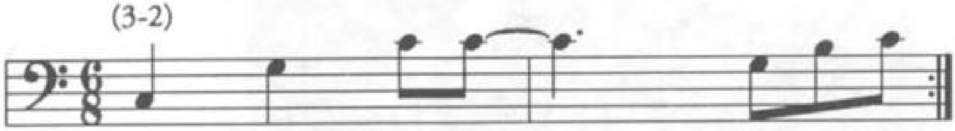
2). 2-bar figure outlining the *clave* (shown both 3-2 and 2-3)* **(fig. 4.103):**

4.103 6/8 Tumbao Outlining Clave



3). Variation on #2 with eighth notes and triplets **(fig. 4.104):**

4.104 6/8 Tumbao Variation



* (6/8 rhythms are most often played in 3-2 clave in ensemble situations, although it is necessary, of course, to play in both *clave* directions.)

Slapping, double stops, bowing and harmonics

The electric bass has come a long way, as have the techniques of playing it. The signature sound of salsa bass playing is the electric upright, or baby bass, with its boomy sound, although the regular electric bass guitar is just as common. Jazz, funk and other styles have greatly influenced contemporary *tumbao*-playing, and as the instrument itself has developed, its new sounds have become an integral part of bass technique. The use of slapping, for example, was widely introduced in the funk genre, and was incorporated into *tumbao*-playing during the late 1970's by such artists as **Sal Cuevas**. Double stops - as well as chords - are frequently played in salsa, particularly now that many bassists use 5 and even 6-

photo: Israel "Cachao" López, San Francisco, 1987. © David Belove.

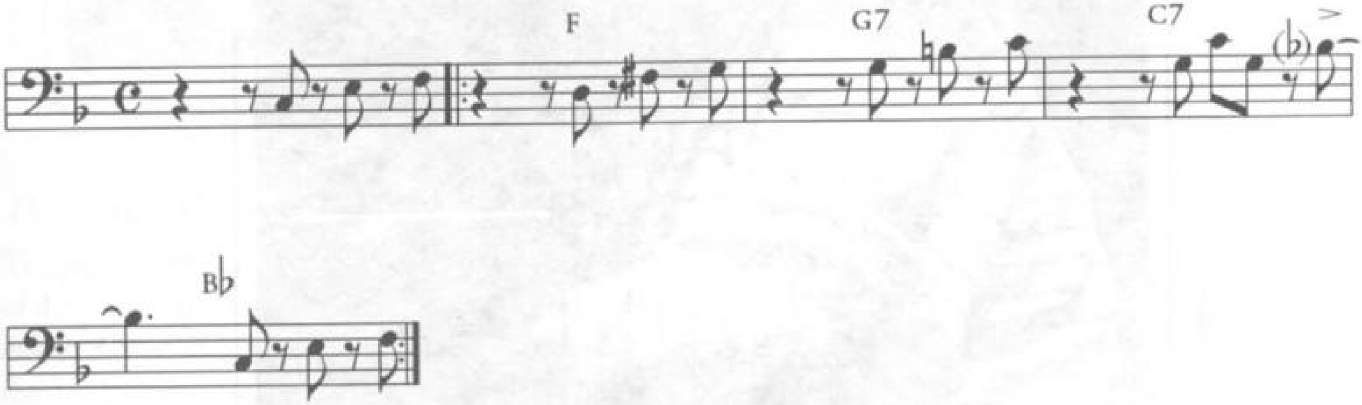
string basses. Bowing - used with acoustic and electric uprights - is not as prevalent in salsa, with the exception of the *danzón* style, which may feature a bowed bass during the section known as "violin trio". One of the foremost Cuban bassists - **Israel "Cachao" López**, is well-known as a composer and performer of *danzones*, and often uses the bow, especially during improvisational passages. Harmonics are generally used during improvisation or *tumbao* variation, as they may be added to create subtle textures. Used sparingly, they often add an interesting change of pace from the usual bottom-oriented patterns. {For examples of these techniques, please refer to the list of recommended artists provided at the end of this section (on the bass), as well as the Listening List in Appendix A.}

Songo and other contemporary styles

As Afro-Cuban music has evolved over the last several decades, there has been less emphasis on fixed or regular *tumbao*-playing. Bassists have experimented with the *tumbao* and its many rhythmic and harmonic variations (such as those mentioned), moving more freely while still maintaining the essential accents. Contemporary styles - such as *areíto* and *songo* - emphasize an eclectic blending of jazz, funk, classical and traditional Cuban approaches.

Often, basslines provide more than just the roots of chords, and may play figures which are highly syncopated and do not necessarily provide the standard rhythmic accents (2+ and 4). An appropriate example is the Cuban group **Estrellas Cubanas**, whose rhythmic styles often feature *tumbaos* and *montunos* which play mostly upbeats, such as in the following excerpt from the song "En un barco velero", (composed by Roberto Núñez Povea). **(fig. 4.105):**

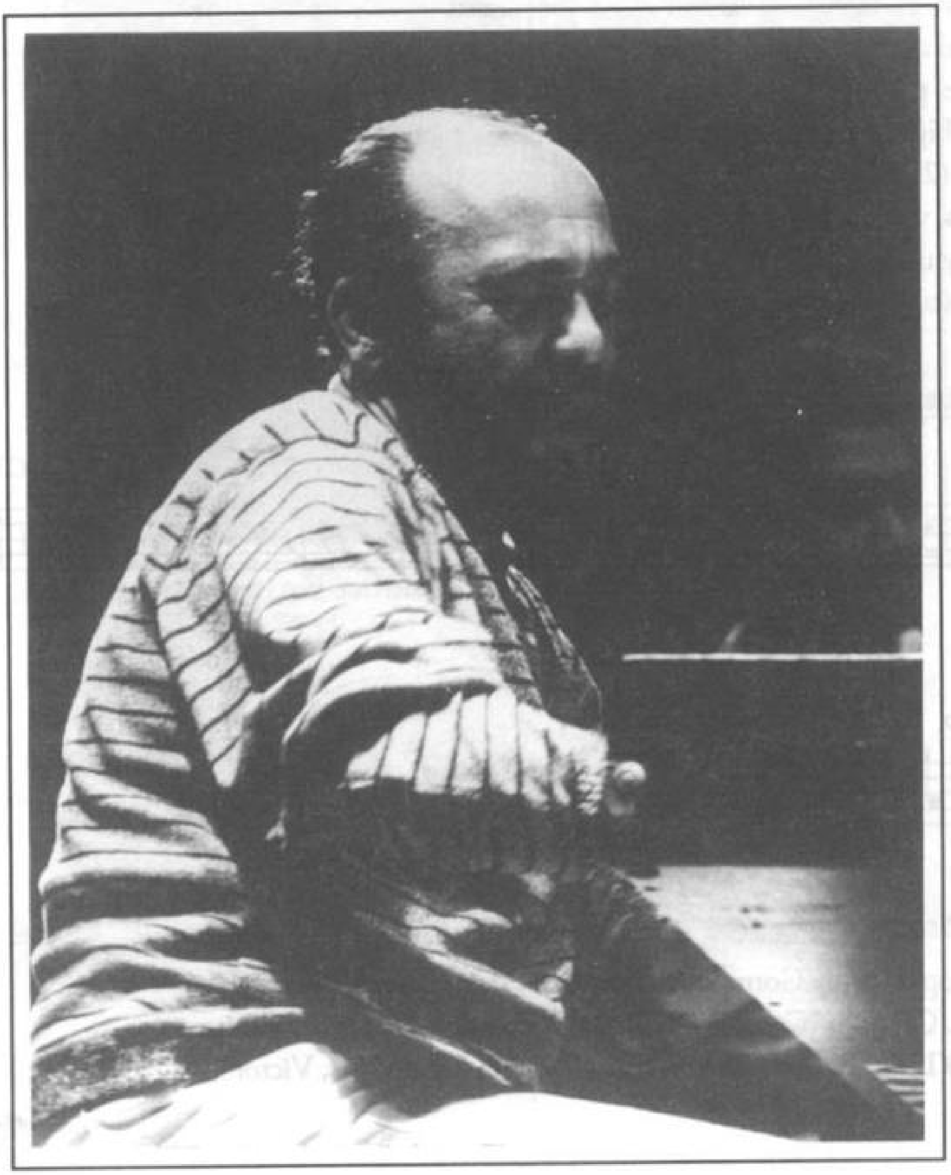
4.105 "En un barco velero" (excerpt)



Recommended Artists:

Israel "Cachao" López, Andy González, Sal Cuevas, Eddy "Guagua" Rivera, Bobby Rodríguez, Orlando "Cachaíto" López, (NG bassist), Carlos del Puerto (Irakere), Oscar D'León, Bobby Valentín, Juan Formell, Mike Viñas, Víctor Venegas.

Frank Emilio and the author, Havana, 1991. © Rebeca Mauleón.



Eddie Palmieri, Aruba, 1987. © David Belove.

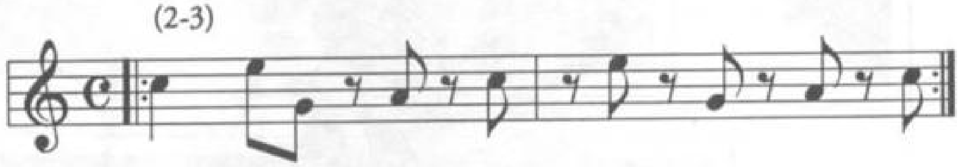
Pedro Justiz "Peruchín". © EGREM.

The Piano Montuno

The piano is perhaps the ultimate percussive and harmonic instrument. The role of the pianist in Afro-Cuban music is a more rhythmic one, as he/she plays repeated ostinati (vamps) while also establishing a harmonic foundation. Until the late 19th century (and into the 20th century), the piano retained its traditional European role as more of a melodic instrument. Following the innovations in the *contradanza* and *danzón* in Cuba, the piano was adapted as part of the rhythm section, playing repeated figures which blended with the bass and percussion, and incorporated rhythmic structures of the Cuban *son.* One of the most prolific pianists to explore the piano's role within the structure of Cuban popular music was **Pedro Justiz "Peruchín"**.

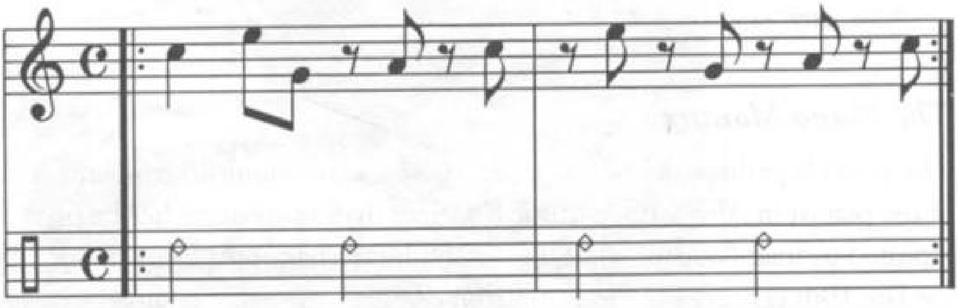
The term used to identify the repeated, syncopated piano vamp is **montuno** (mone-too-noh). *Montuno*-playing is crucial to the strength of the rhythm section, and must provide strong support for the melodic instruments and/or vocalists in an ensemble. Therefore, it is important to maintain a solid pattern that does not distract from the featured instrument or singer. A solid *montuno* is one that creates a balance between repetition and variation. The following 2-bar pattern is the most typical *montuno* rhythm, consisting of a phrase with two strong beats and seven up-beats, and is derived from typical *tres* patterns. With a few exceptions, this pattern may be played for many rhythmic styles, including **mambo, guaracha** and **son-montuno** (refer to Chap. V). **(fig. 4.106):**

4.106 Typical Montuno Rhythm



It can be extended to four, eight or more measures depending on the chord progression. There are many possible variations and ornaments in *montuno* playing; however, this is the essential pattern, and it is designed to fit with the *clave* in a very specific manner (which will be explained in a moment). Before understanding the *montuno's* relationship to the *clave*, is important to understand its relationship to the pulse (and feel it as well). Here is the same *montuno* shown with the half-note pulse. **(fig. 4.107):**

4.107 Montuno and Pulse

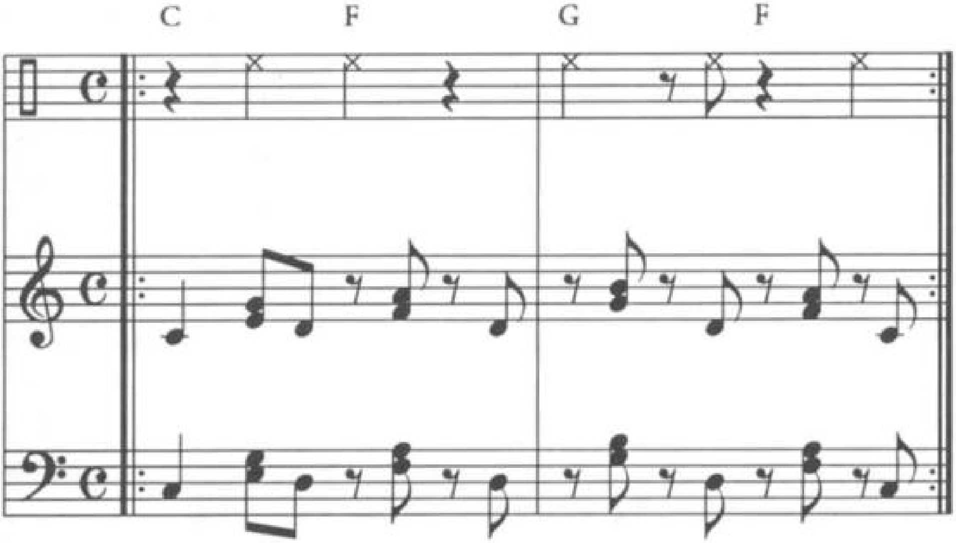


If it is difficult to feel comfortable with the *montuno* against the pulse, you may simplify this by playing the *montuno* against quarter notes. However, it is the pulse which is essential to maintaining the stability of the *montuno*; therefore, it is necessary to practice the syncopation of the *montuno* - as well as all of the rhythmic parts - against the pulse.

2-3 montuno playing

The following example is shown with the *clave* pattern in order to illustrate the way *montunos* fit with the *clave*. This is a I-IV-V chord progression in C major. **(fig. 4.108)**:

4.108 I-IV-V Montuno in 2-3 Clave



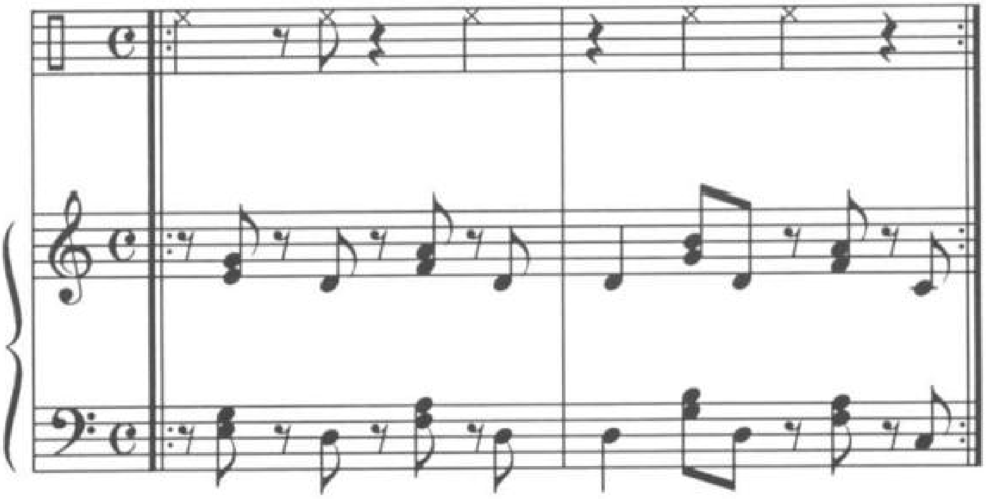
When analyzing the relationship between the *montuno* pattern and the *son clave* pattern, notice that **the downbeat of the *montuno* falls on the "two-side" of the *clave* (the measure with two notes in it), and the syncopated measure of the *montuno* falls on the "three-side" of the *clave*.** This is an example of a "2-3" *montuno* pattern, meaning that the phrase begins on the two-side. The fact that is an even-measured phrase means that it retains a 2-3 *clave* "direction".

EXERCISE: Play the 2-3 *montuno* in figure 4.108 while tapping quarter notes with the foot. Then tap the pulse. Advanced exercise: tap the *clave*.

3-2 montuno playing

Montunos in 3-2 *clave* are slightly more tricky because they begin with upbeats. [There are variations to the pattern itself, as will be discussed, but the basic pattern being demonstrated here is the most common.] The following example (shown with 3-2 *clave*) maintains the same I-IV-V chord progression as the previous 2-3 example, and begins with an eighth-note rest. **(fig. 4.109):**

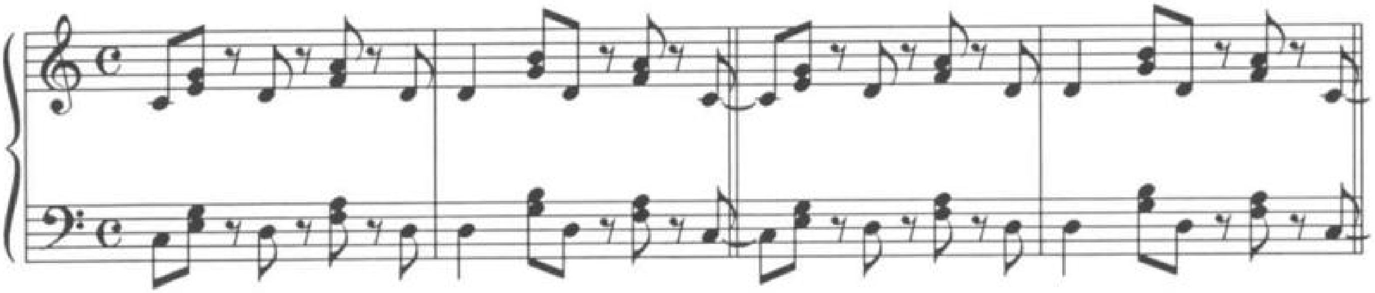
4.109 I-IV-V Montuno in 3-2 Clave



Notice that only the rhythm pattern of the piano has been changed, not the chord progression. In order to start a 3-2 *montuno*, you can play it as written above, or use the following options:

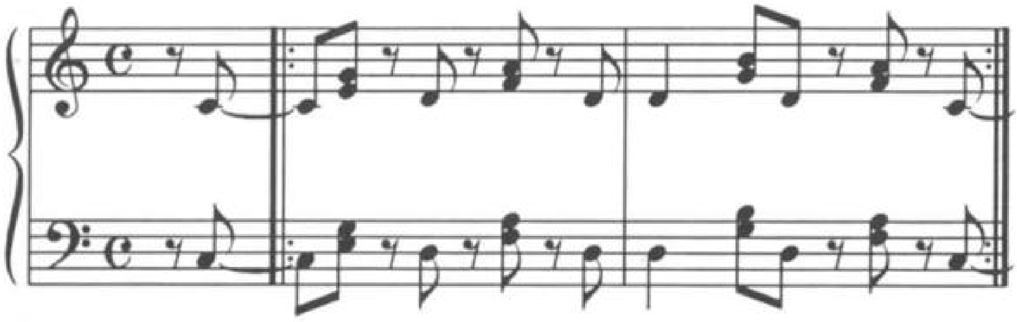
1). Play two consecutive eighth notes on the first beat of the measure, followed by the traditional pattern. **(fig. 4.110):**

4.110 3-2 Montuno Option 1



2). Anticipate the pattern by playing the "and" of the fourth beat of the previous measure (like a pick-up), and tie it over the barline. **(fig. 4.111):**

4.111 3-2 Montuno Option 2

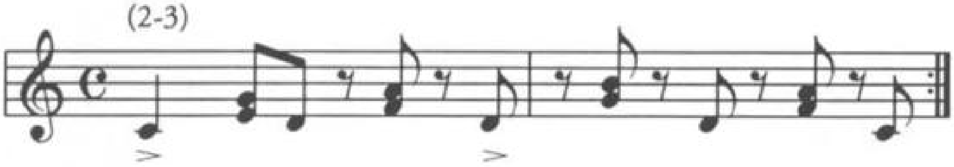


The second option entails an anticipated pick-up of an "imaginary" previous measure. This would not be appropriate at the beginning of a song, but is perfectly acceptable during brief rhythm section breaks or pauses (see section below, "Standard Breaks and Riffs"). All three methods will "normalize" themselves by the first repetition (or third measure), because the accented note on the "and" of beat four of the two-side will tie over the barline.

Accents, phrasing and techniques of montuno-playing

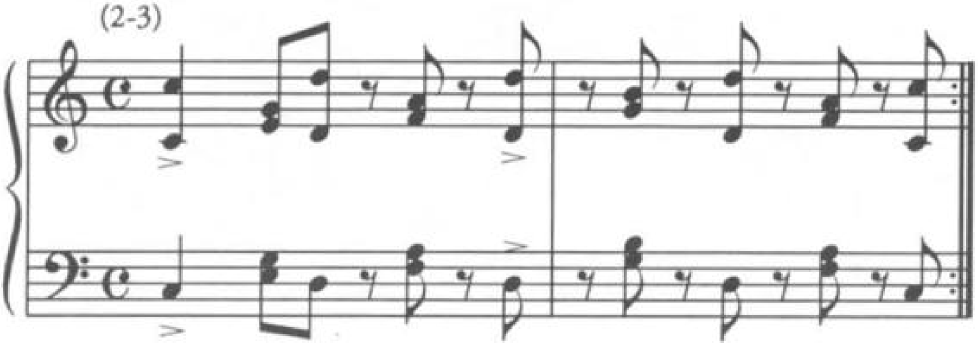
The *montuno* contains two accents in the two-side measure: the downbeat, and the "and" of the fourth beat. **(fig. 4.112):**

4.112 Montuno Accents



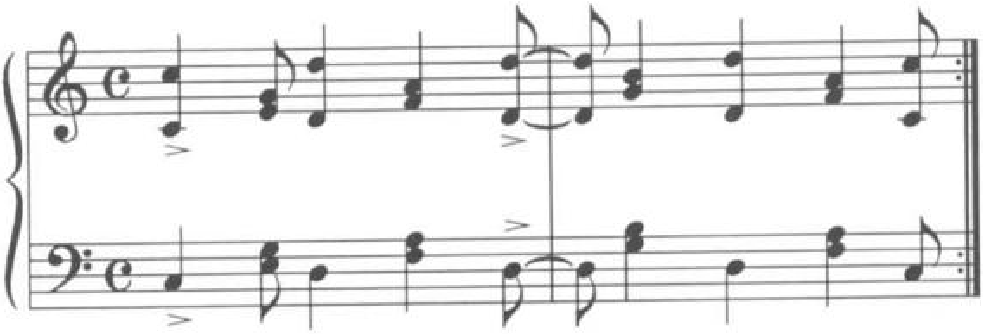
The *montuno* is generally played with both hands, with the right hand playing octaves. This gives the *montuno* a full sound, and creates many possibilities for harmonization (such as tenths). **(fig. 4.113):**

4.113 Montuno w/ Right Hand Octaves



The feeling of the *montuno* is legato, and should not be interpreted mathematically. The above examples are written with eighth-notes and eighth-note rests for purposes of clarity regarding subdivisions of the measures. However, the feeling of the *montuno* denotes longer note values. This is generally why it is more common to see quarter-notes than eighth-notes when a *montuno* is notated. (It is very uncommon to see *montunos* written out, however). **(fig. 4.114):**

4.114 Legato Notation



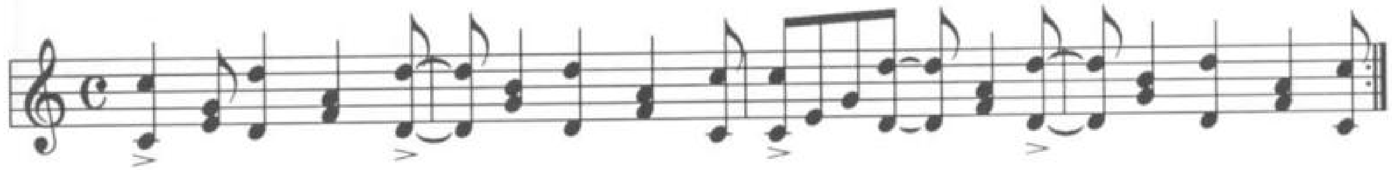
Papo Lucca. Courtesy Hector Rivera.

Montuno variations

Periodically varying the pattern is refreshing to both the player and the listener. There are several possible variations in *montuno*-playing, including arpeggiation, harmonizations in tenths, chromatic ascent/descent, contrary motion and rhythmic variations:

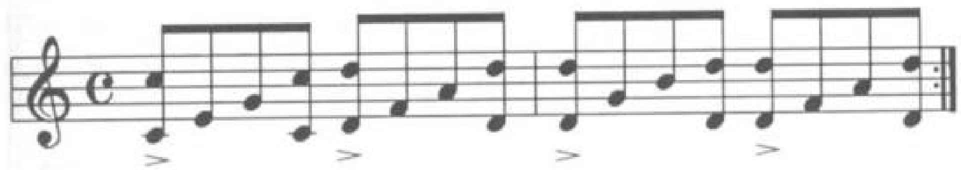
1). Arpeggiating the *montuno* produces eighth-note figures which, when alternated with the original chordal pattern, can create a four-measure phrase. Generally, the arpeggio occurs on the 2-side of *clave.* **(fig. 4.115):**

4.115 Standard Pattern Plus Arpeggio on 2-side



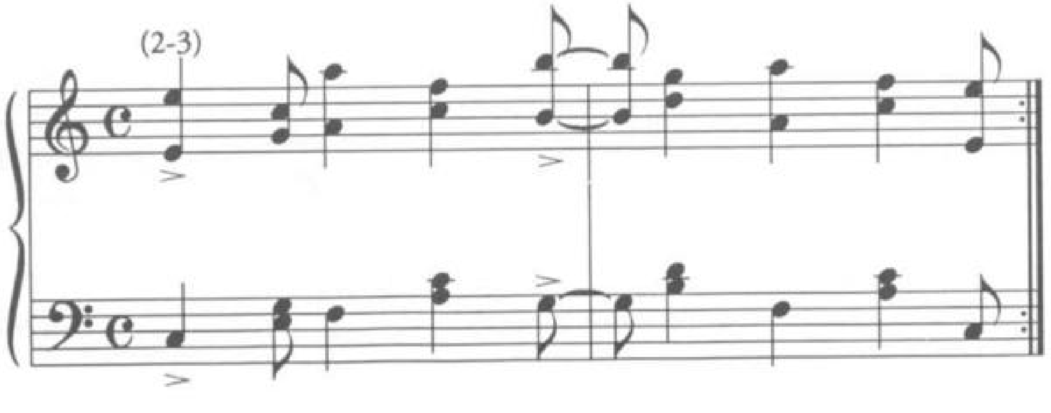
Also, arpeggiating every chord in each measure increases the density of the montuno, and moves away from the *clave* phrasing. This is also good preparation for playing *merengue,* as *merengue montunos* tend to consist mainly of eighth-notes (at very fast tempos). **(fig. 4.116):**

4.116 Arpeggiating Each Chord



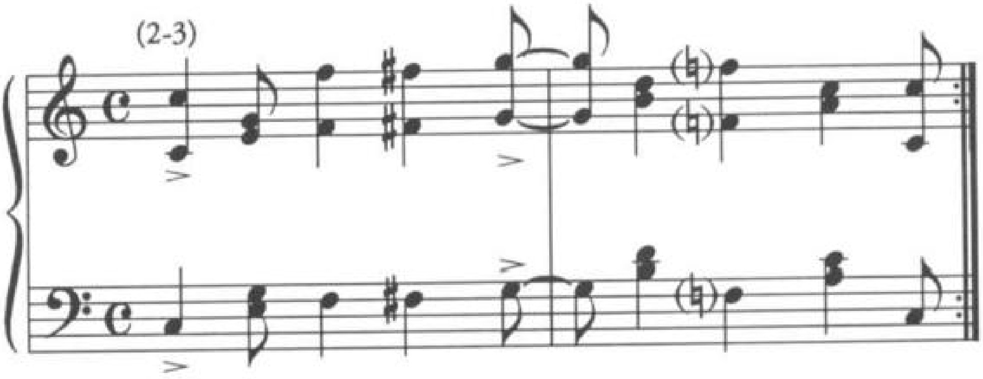
2). By harmonizing each triad of the *montuno,* a larger sound is produced using tenths rather than octaves. In this example, root position triads are used. **(fig. 4.117):**

4.117 Harmonization in Tenths



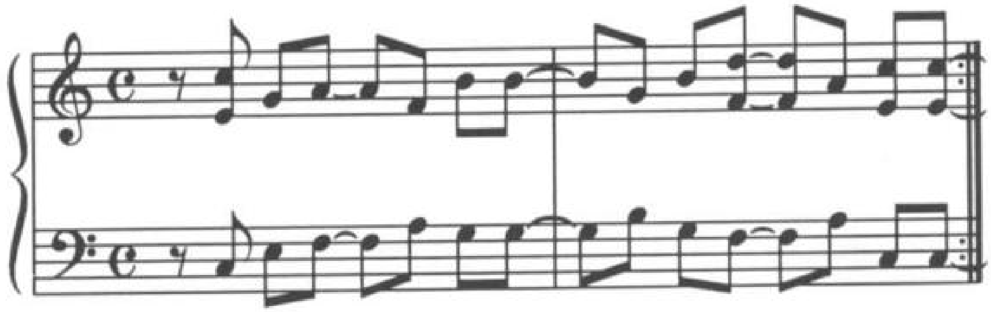
3). Chromatic passing tones may also add to *montuno*-playing, and are usually found on the two-side of *clave*. They can be ascending or descending. **(fig. 4.118):**

4.118 Chromatic Passing Tones



4). Contrary motion - used with harmonization - creates changes in the voicings, such as alternating between tenths and sixths, and opens up further harmonic possibilities with alterations. The following example also demonstrates the use of a 1-Bar or "non-clave" pattern, discussed below. **(fig. 4.119):**

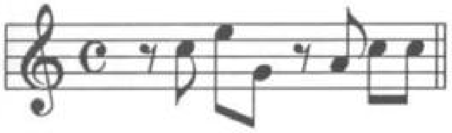
4.119 Contrary Motion, Harmonization & 1-Bar Ptn



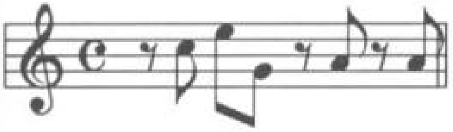
1-bar montunos

Many rhythmic variations may be produced simply by combining all of the elements listed here. Another important aspect of *montuno*-playing consists of the elimination of the downbeats (or pulse) in the pattern, and by playing identical patterns in each measure. This is an important phenomenon which can be referred to as **1-bar montuno patterns, or "non-clave" montunos.** By avoiding the downbeat pulse, and playing a syncopated, one-measure pattern, the *montuno* does not conflict with the *clave*. [The arpeggiated example in figure 4.116 also demonstrates this phenomenon.] The following examples illustrate two commonly used 1-bar patterns, typical figures played by the *tres* in the style of the Cuban *son*. Again, note that the feeling of the *montuno* is legato. **(figs. 4.120a & 4.120b):**

4.120a One-Bar Son Pattern

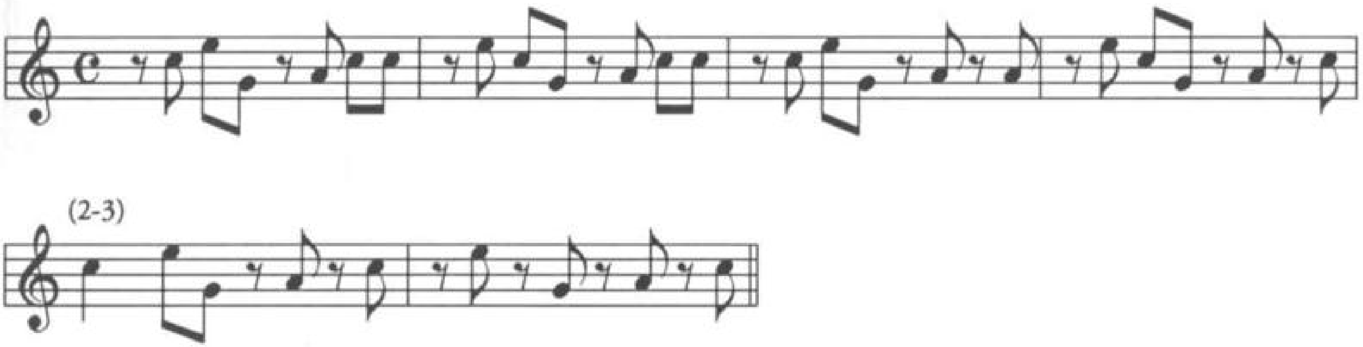


4.120b One-Bar Son Pattern



These patterns are extremely helpful to the novice *montuno* player, in that if there is any doubt as to the direction of the *clave*, the player may follow the chord progression using these rhythmic patterns. Once he/she has "found" the direction of the *clave*, the two-measure pattern may be re-introduced. The following example illustrates the movement between four measures of 1-bar patterns, followed by a return to a 2-3 *montuno*. [Although shown here on a single staff, note that the *montuno* is generally played with both hands.] **(fig. 4.121):**

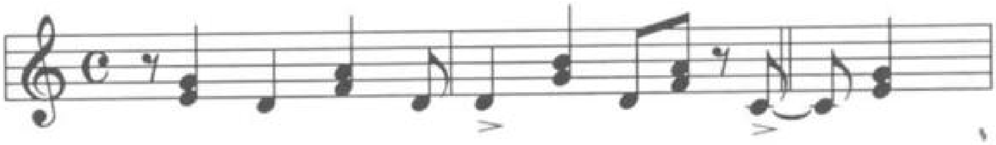
4.121 Four Measures of One-Bar Patterns...



Special 3-2 montuno

Another rhythmic variation involves 3-2 *montuno*-playing. It is perfectly acceptable to play the traditional pattern "turned around", as has been demonstrated. However, a **special** 3-2 ***montuno*** has recently become quite popular, which changes the rhythmic pattern by accentuating the two-side of *clave*, and creates added syncopation against the *tumbao* (shown in the next section). **(fig. 4.122):**

4.122 Special 3-2 Montuno Pattern

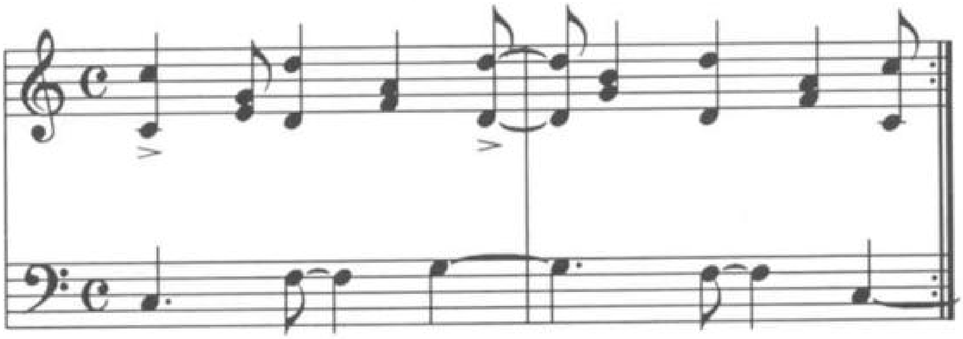


Notice the three consecutive downbeats on the two-side; although this may seem "square", it increases the syncopation against the bass' *tumbao* (as shown below). This pattern could be turned around and played in 2-3 *clave* as well. However, it is more commonly found in 3-2 *montunos*.

The montuno and the tumbao

The following example of a 2-3 *montuno* is given with the *tumbao* of the bass. Although the pianist does not play this in the ensemble*, it is essential to practice the two patterns simultaneously, in order to develop your independence and feeling for the *tumbao* and *montuno*. **(fig. 4.123):**

4.123 Montuno & Tumbao (2-3)

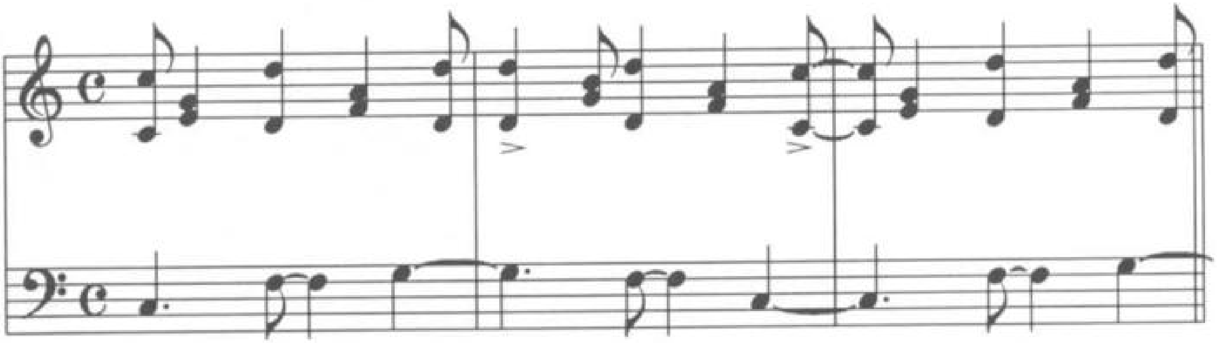


*[In the event that the bass player is absent for some reason, it is recommended that every salsa piano player be fully capable of playing the *tumbao* (in the left hand) throughout an entire song - or performance - if need be].

Notice the syncopation between the two patterns: in both measures, the *tumbao* accents beat four and the *montuno* accents the "and" of beat four, and they meet each other on the "and" of beat two. This relationship is extremely important in the ensemble. It is essential to maintain the stability of each individual pattern, particularly when the piano and bass alter their patterns with any of the possible variations (mentioned above).

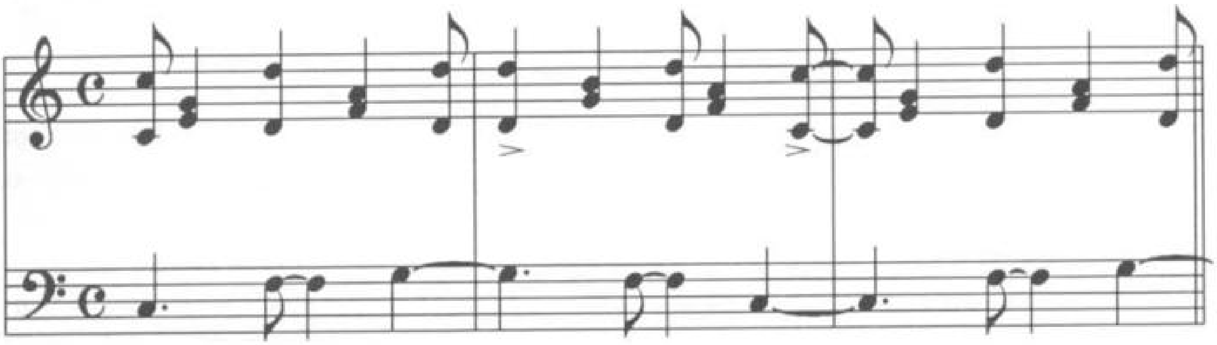
In 3-2 *montunos*, the piano may anticipate the phrase on the "and" of beat four of the previous measure (or pick-up) when appropriate, or may begin with the bass on the downbeat of the first measure in an opening phrase, after which both the *montuno* and the *tumbao* will anticipate their respective patterns. **(fig. 4.124):**

4.124 Montuno & Tumbao (3-2)



The special 3-2 *montuno* pattern (in figure 4.122) accentuates the two-side of *clave*, and adds further syncopation against the *tumbao* on the two-side with three consecutive downbeats. **(fig. 4.125):**

4.125 Special 3-2 Montuno w/ Tumbao



There may be sections in an arrangement where the bass and piano do not play *tumbao* and *montuno* (respectively), and may have specific figures written out which are played in unison, octaves or tenths. This section may be referred to as the **mambo**, which would consist of a section featuring the horns in layered patterns. This is a function of the arrangement itself, however. Once the *montuno* section is established in a song, it is the role of each instrument to play a repeated figure which supports either the vocalists and/or the instrumental soloists. (Refer to Chap. V).

Oscar Hernández with members of the Ray Barretto Orchestra, New York, 1981. © Rebeca Mauleón.

Changes in clave direction

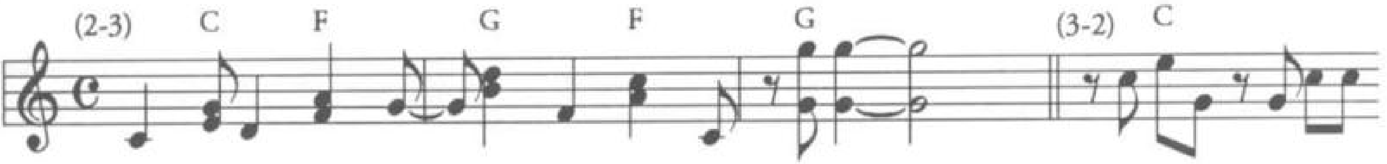
In playing through an arrangement with odd-numbered phrases, the pianist must be able to flow easily through the given chord changes and *clave* direction shifts as well. As an example, listen to **Papo Lucca** in the song "Ahora Sí" (*Recordando el Ayer,* Celia, Johnny, Justo, Papo; Vaya JMVS-52), and to **Oscar Hernández** on the Rubén Blades compositions "Juana Mayo" (*Antecedente,* Rubén Blades y Son del Solar, Elektra, 9 60795-1) and "Todos Vuelven" (*Buscando América,* Rubén Blades y Seis del Solar, Elektra 9 60352-1).

These songs are excellent examples of odd measure phrases revolving around the *clave,* and also illustrate the smooth effect of playing *montuno* straight through a series of odd-numbered phrases, regardless of the chord progression.

While an uninterrupted phrase may not affect a *montuno* pattern in an odd measure phrase, it may be necessary to accentuate the "new" first measure in the phrase which begins in a new *clave* direction. In other words, the pianist may introduce the *montuno* with any variety of licks or riffs, subtly highlighting the first measure of the new phrase. These include:

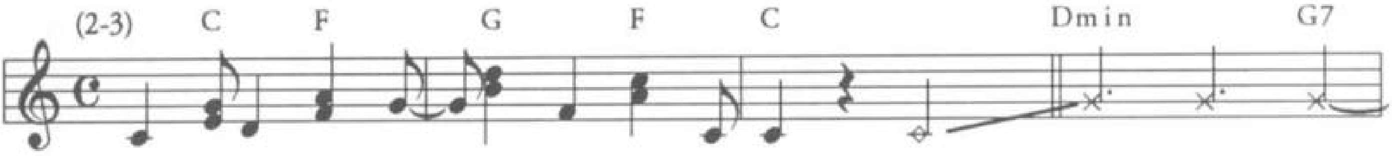
1). an octave bell, (usually the dominant of the first chord in the new phrase) **(fig. 4.126):**

4.126 Octave Bell



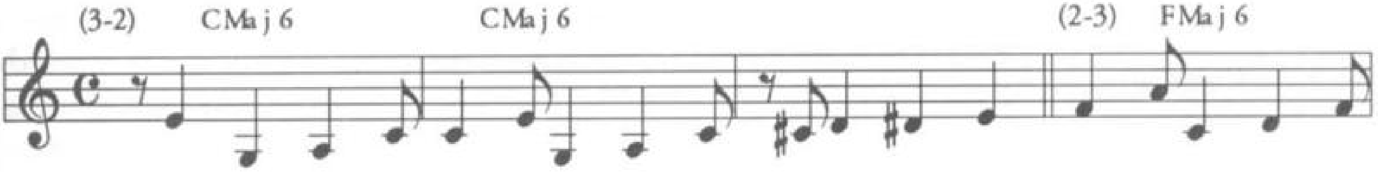
2). a short, upward glissando **(fig. 4.127):**

4.127 Short, Upward Glissando



3). an ascending, chromatic figure leading up to the root (and/or leading tone) of the *montuno.* **(fig. 4.128):**

4.128 Ascending Chromatic Figure



These and other common figures are also found in phrases which do not change *clave* direction, mainly as a means to introduce a new section in the arrangement (such as returning to the *coro* [chorus] after a solo).

Changes in *clave* direction may be created by odd measure breaks or riffs played by the whole ensemble, which set up the new *montuno* in a more deliberate fashion. At times, the *montuno* may introduce the new phrase with the piano playing by itself, followed by the entrance of the entire ensemble at once, or in a layered fashion. A good example of a *clave* change - and of the *montuno* introducing the new phrase - can be heard on the **Fania Allstars**' recording of "Coro Miyare" (*The Perfect Blend,* Fania All Stars; CBS Int. CDDI-10453).

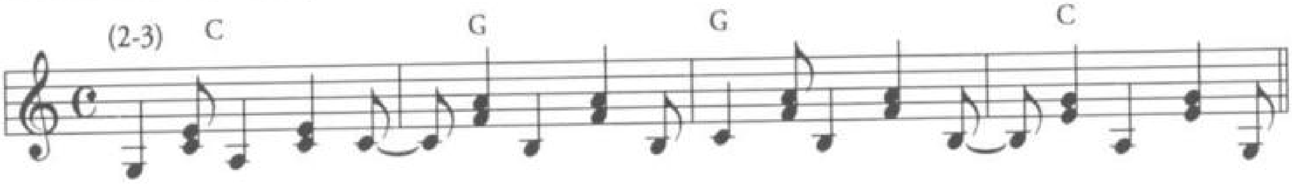
Standard Voicings and Chord Progressions

The harmonic development in Afro-Cuban music has undergone many innovations throughout the 20th century, particularly due to the influence of jazz. While Cuban popular dance music - such as the *son* - maintained a simpler, more diatonic and pentatonic harmony in the early part of this century, the orchestral music expanded its harmonic vocabulary, incorporating many elements of modern European harmony and contemporary jazz voicings. Depending on the style being interpreted, the pianist (or arranger) selects a chordal approach for the *montuno* which is appropriate.

I-V-V-I progressions

The most common voicing for the I-V-V-I *montuno* consists of a second inversion tonic chord, moving to a I6 (or vi in root position), to a ii-V over the dominant, followed by a repeat of the ii-V to a Imaj7-I6. **(fig. 4.129):**

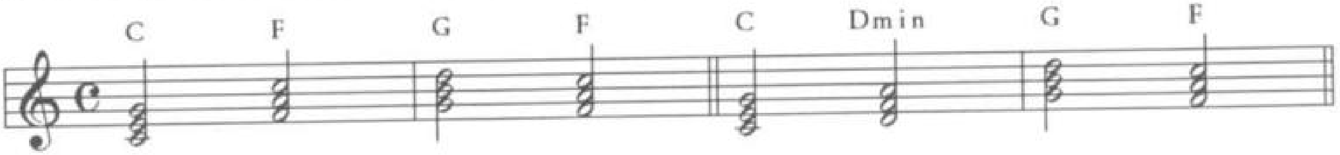
4.129 I-V-V-I Voicing



I-IV-V progressions (root position and inverted triads)

The I-IV-V chord progression is one of the most common progressions in Afro-Cuban dance music. This is often varied with the supertonic (minor ii) alternately replacing the IV chord, resulting in the complete pattern I-ii-V-IV. The following demonstrates both progressions in root position. (The following three examples are shown with voicings only). **(fig.4.130):**

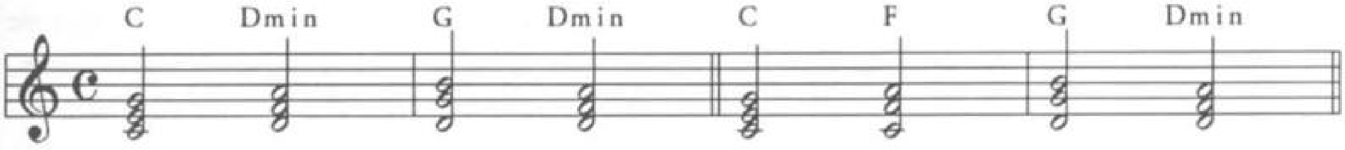
4.130 Major I-IV-V-IV and I-ii-V-IV Voicings



By mixing root position and inverted triads, the result is smoother, and not quite as literal. **(fig. 4.131):**

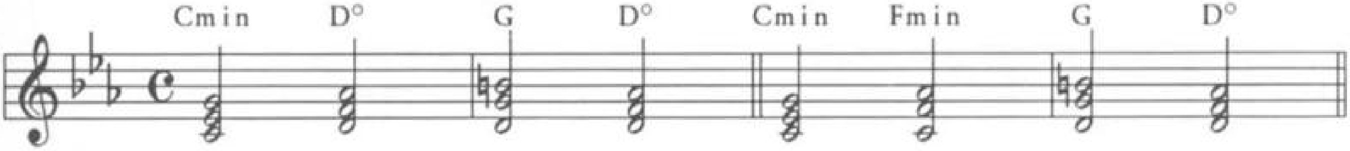
[Note that the bass note would play an F (IV) while the *montuno* outlines a root position D minor (ii) triad in the first half of the phrase].

4.131 Mixed Root Position and Inverted Triads


C
Dmin
G
Dmin
C
F
G
Dmin

A minor i-iv-V progression may also be played using the same voicings. **(fig. 4.132):**

4.132 Minor I-iv-V Voicings

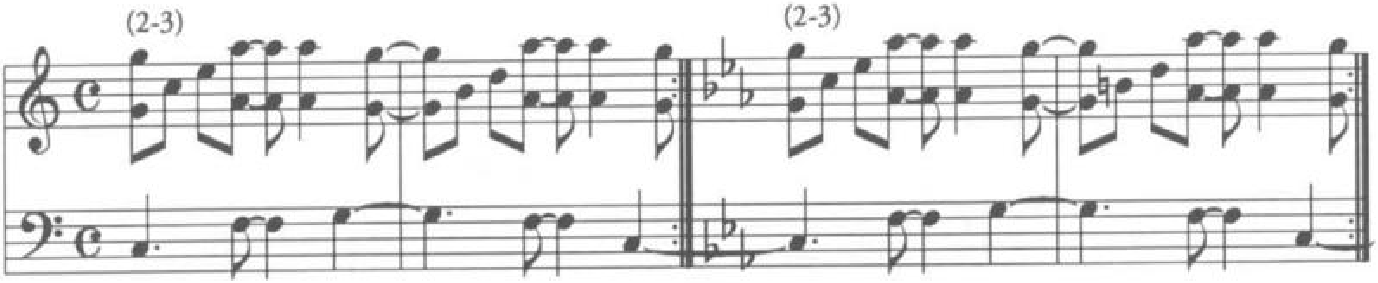

Cmin
D°
G
D°
Cmin
Fmin
G
D°

Sonny Bravo. © Martin Cohen. Courtesy Martin Cohen.

Sixth degree emphasis

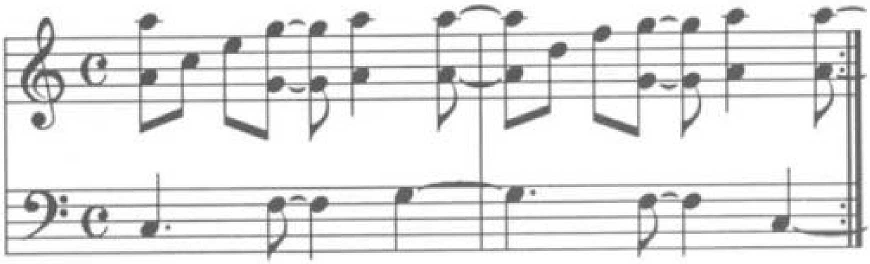
Both major and minor I-IV-V progressions can be varied with a technique which has become standard practice in *montuno*-playing: **the emphasis of the sixth scale degree of the tonic chord.** The outer (or bottom) notes of the voicings alternate between the fifth and sixth scale degrees (dominant and sub-mediant), in a pattern consisting of a second inversion I (or i) chord, followed by a root position VI (or vi) chord, to a root position V chord. The result of playing the VI/vi chord over the sub-dominant bass note (IV/iv) merely sounds like a harmonization of the IV chord, as the *montuno* actually only plays the sixth scale degree in octaves, not as a triad. Both major and minor key progressions are shown. **(fig. 4.133):**

4.133 Sixth Degree Emphasis



Another variation maintains the sixth degree as the principal note in the progression with even less presence of the fifth degree (shown in major). Note that the rhythm is a **one-bar** pattern. **(fig. 4.134):**

4.134 Sixth Degree Emphasis (One-Bar Pattern)

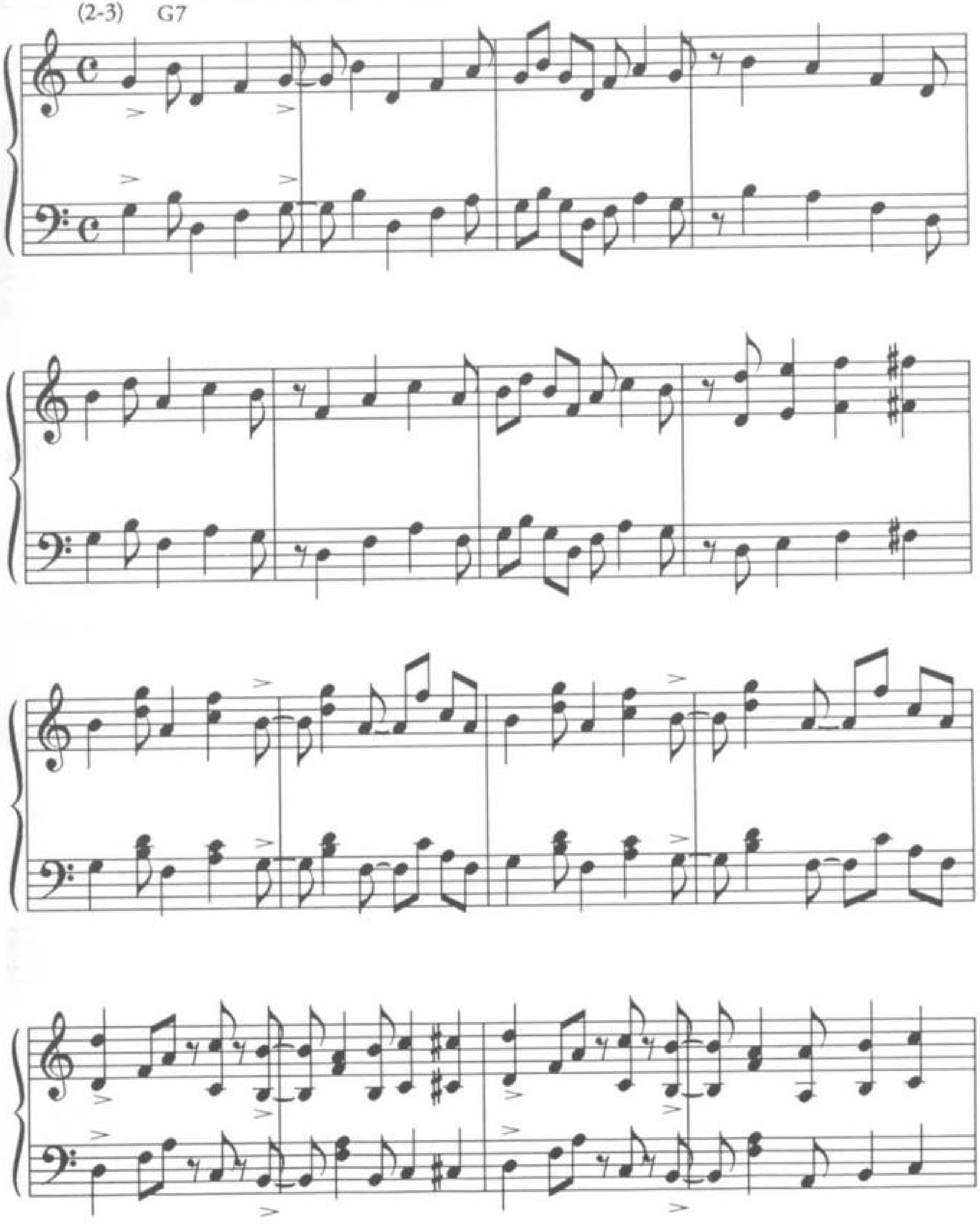


{Listen: Sonny Bravo on the Tito Puente Recording "Lambada Timbales", *Goza Mi Timbal*, Concord Picante, CCD-4399.}

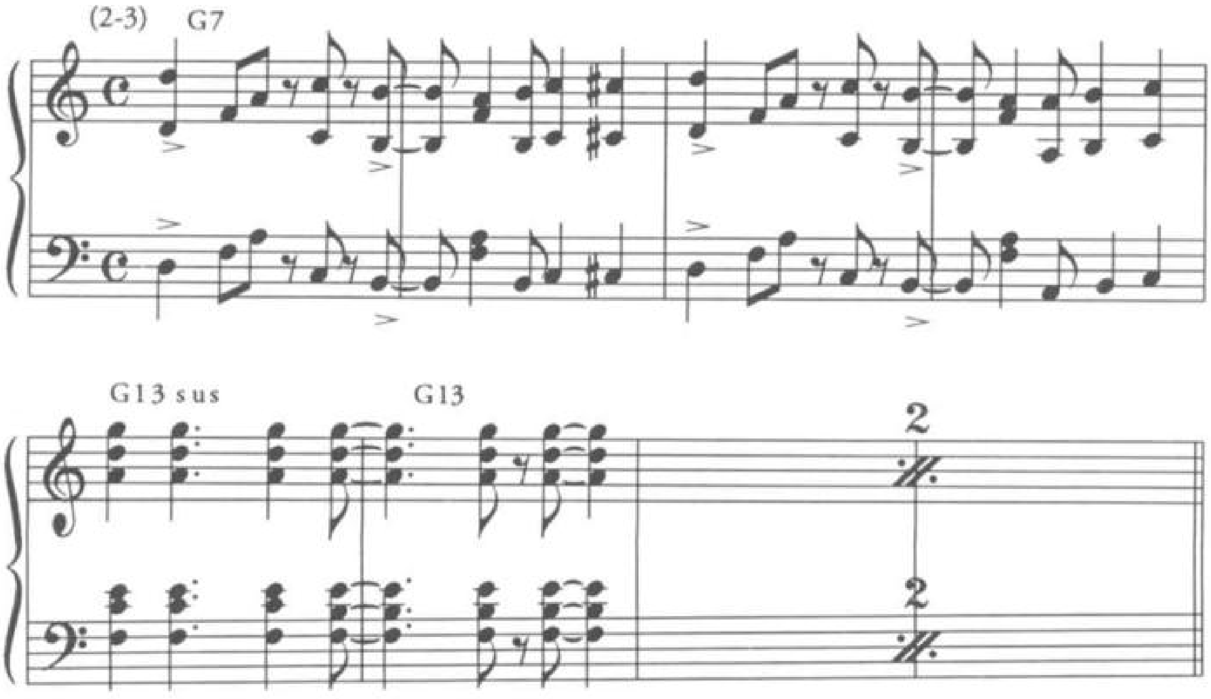
Dominant chords (sevenths, ninths and thirteenths)

Dominant chord *montunos* can range from a simple, single note pattern which outlines the V chord, to a ii-V progression over a dominant bass pedal, to a V13 chord voiced in stacked fourths. Again, by including techniques of variation (such as those mentioned above), many *montuno* patterns can be created over the simplest, one-chord progression. **(fig. 4.135):**

4.135 Dominant Chord Montunos



(4.135 Dominant Chord Montunos contd.)

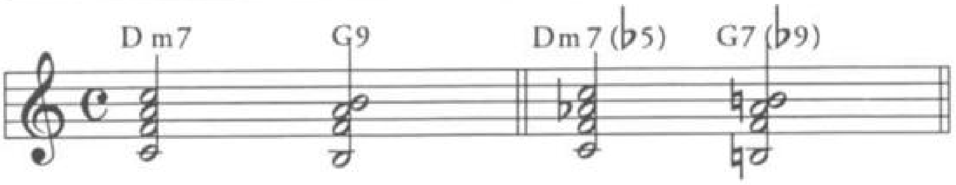


*Note the stacked fourth chord voicings of the last four measures; this is the most common V13 voicing in salsa, consisting (bottom to top) of: 7th, 3rd, 13th, 9th, 5th and root.

II-V progressions

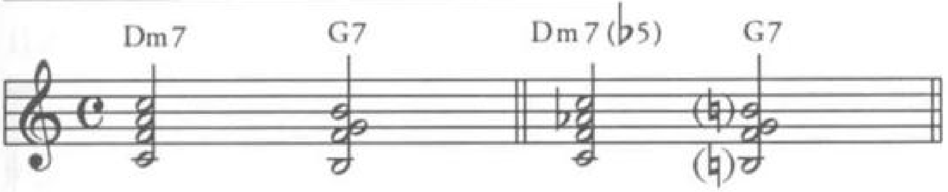
The standard *montuno* voicing for ii-V chord progressions places the seventh degree of the ii chord on the bottom, followed by the third and the fifth degrees. (In the right hand, the seventh degree is played as an octave). This common voicing uses the bottom note as the leading tone, moving from the seventh degree of the ii chord to the third degree of the V chord. (In minor modes, the ii chord will be a half-diminished seventh chord). **(fig. 4.136):**

4.136 Standard II-V Voicing (Maj. & Min.)



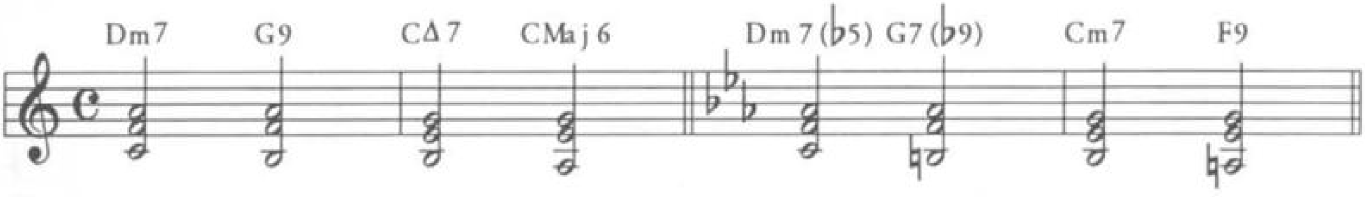
Note that the V chord is a ninth chord, although it is possible to move the sixth scale degree down to the dominant, creating a seventh chord. **(fig. 4.137):**

4.137 6th Degree Moves to Dominant



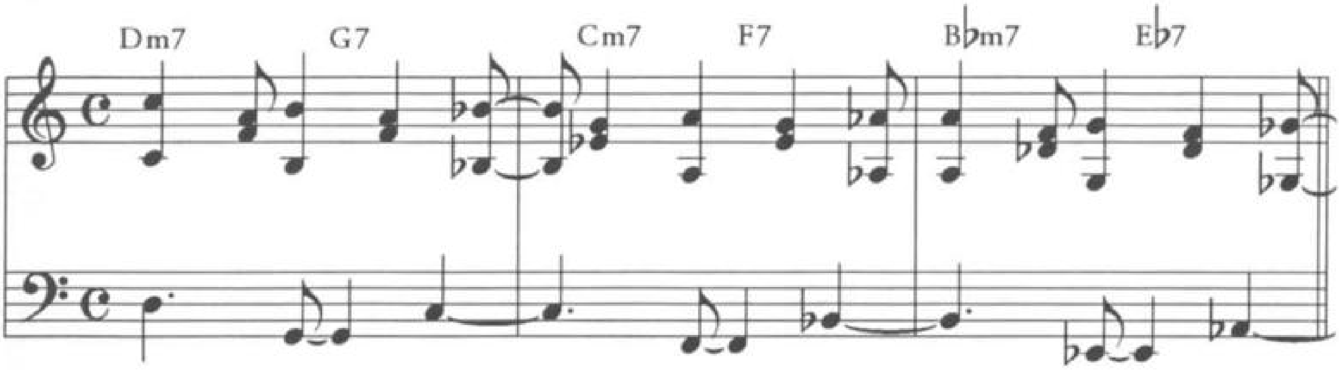
In a ii-V-I progression (in either C major or minor), the third degree of the V chord (b) becomes the seventh degree of the I chord; in order to "round out" the *montuno* pattern, the seventh degree moves to the sixth degree (a). **(fig. 4.138):**

4.138 II-V-I Progression: 7th to 6th Degree

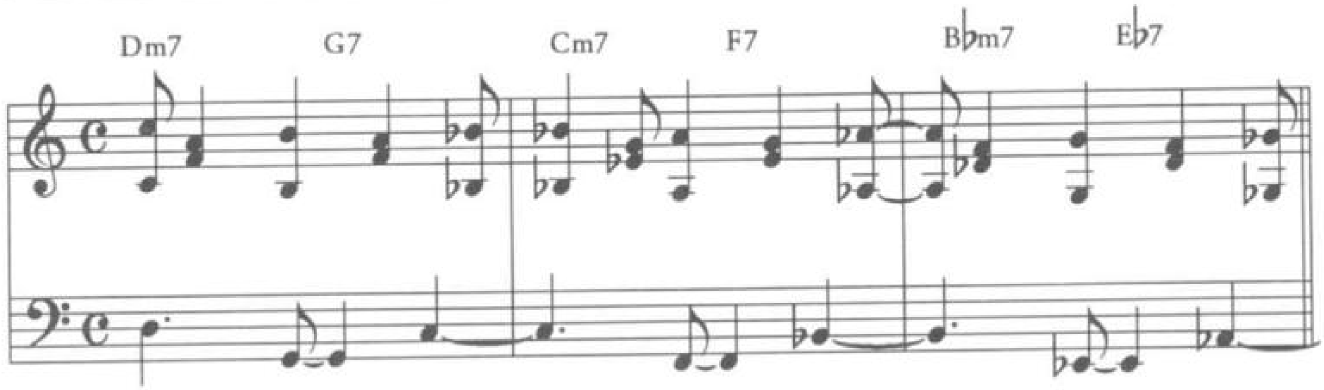


In a continuous cycle of II-V chords, there is no resolution of the leading tone; the leading tone continues to change as the pattern modulates. If the bassline moves downward in whole steps, the leading tone will descend chromatically. (The following examples are shown with the *tumbao*, in both 2-3 and 3-2 clave). **(fig. 4.139a & 4.139b):**

4.139a II-V Cycle, Whole-Step Descending (2-3)

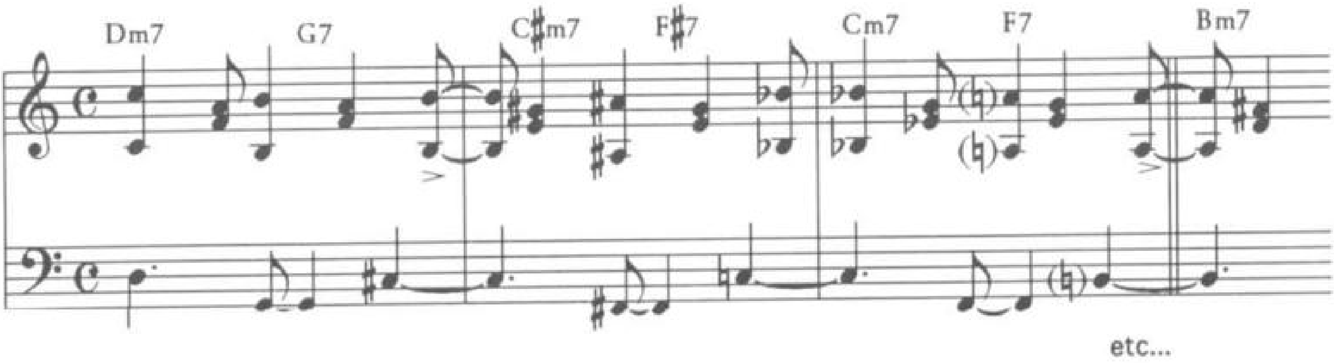


4.139b II-V, Whole Step Descending (3-2)

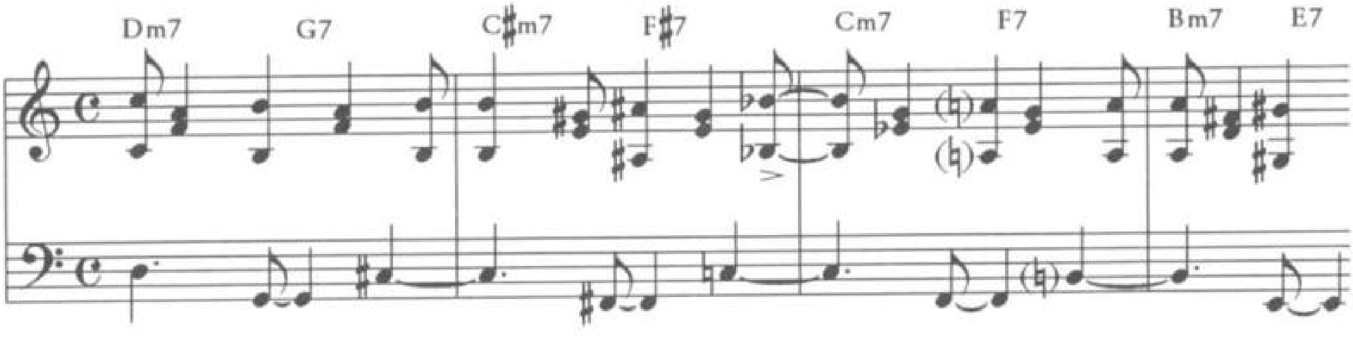

Dm7
G7
Cm7
F7
B♭m7
E♭7

If the bassline moves downward in half steps, the bottom note of the voicing will maintain a common leading tone, beginning the next ii-V pattern on the same note. **(fig. 4.140a & 4.140b):**

4.140a II-V w/ Half-Step Descending Tumbao (2-3)


Dm7
G7
C♯m7
F♯7
Cm7
F7
Bm7
etc...

4.140b II-V w/ Half-Step Descending Tumbao (3-2)


Dm7
G7
C♯m7
F♯7
Cm7
F7
Bm7
E7

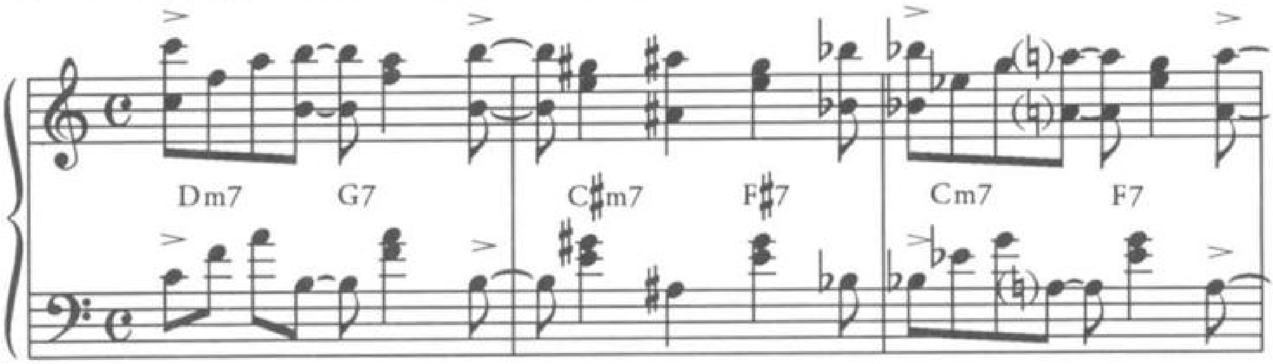
*Note the enharmonic spelling during the modulation - (A# to Bb).

EXERCISE:

1) Beginning with a Dm7 chord, play a continuous cycle of ii-V progressions with a whole step, descending *tumbao* until returning to the key of C major. Then begin again with an Eb-7 chord (in the key of Db major), descending until returning to Db major. (This takes you through all twelve keys); 2) Beginning with a Dm7 chord, play a continuous cycle of ii-V progressions with a half-step, descending *tumbao,* returning to the key of C. Play exercises 1 and 2 in both 2-3 and 3-2 clave directions. Repeat with arpeggios on the II-chords, on the two-side of *clave.*

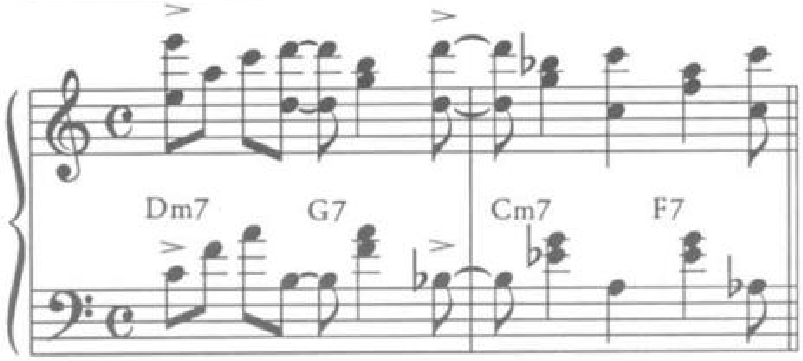
These general harmonic principles and specific voicings combine with the principles of *clave* phrasing, as well as the application of the various rhythmic variations noted earlier. Using the simple voicings combined with arpeggiation, for example, creates many possibilities for the player. **(fig. 4.141):**

4.141 Arpeggiated II-V's in 2-3 Clave



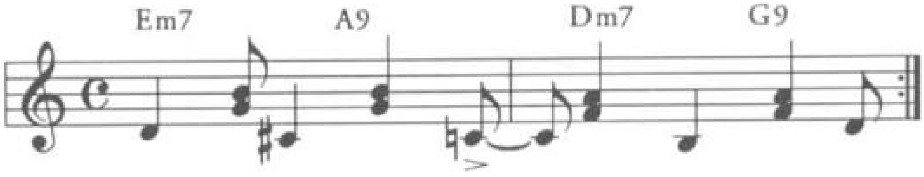
Harmonizing the ii-V *montuno* in tenths adds yet another variation, with the right hand playing a tenth (plus one octave) above the leading tone. **(fig. 4.142):**

4.142 Harmonized + Arpeggiated

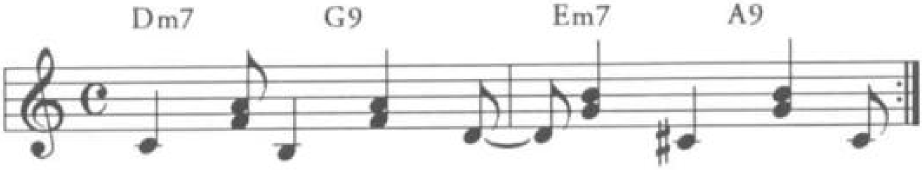


Some other common progressions link several II-V movements together, including the iii-vi-ii-V or ii-V-iii-vi (in major), and the modulation from relative major to minor with a ii-V-I-IV progression in C major, followed by a iiø7-V-i in A minor. (fig. 4.143a-c):

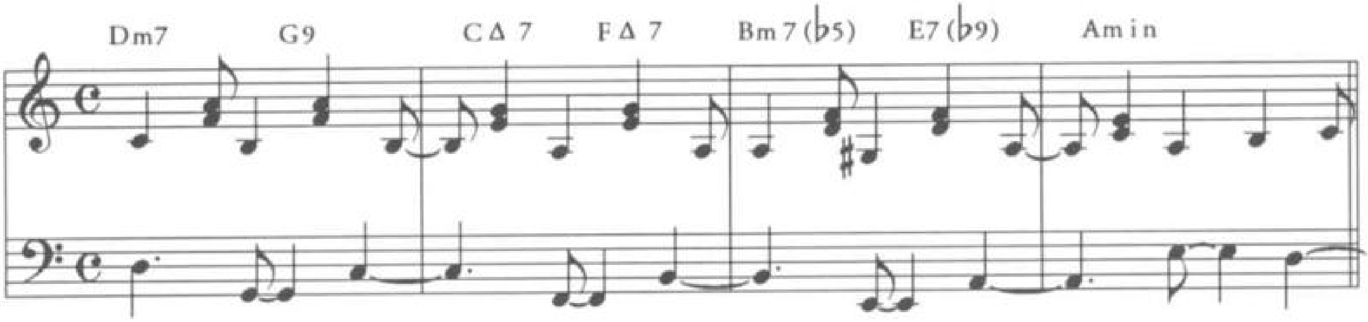
4.143a III-VI-II-V (2-3)



4.143b II-V-III-VI (2-3)



4.143c Modulation C Maj to A min

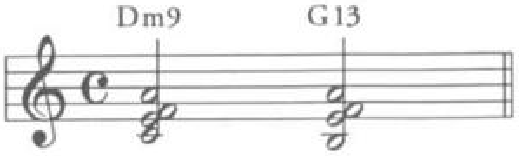


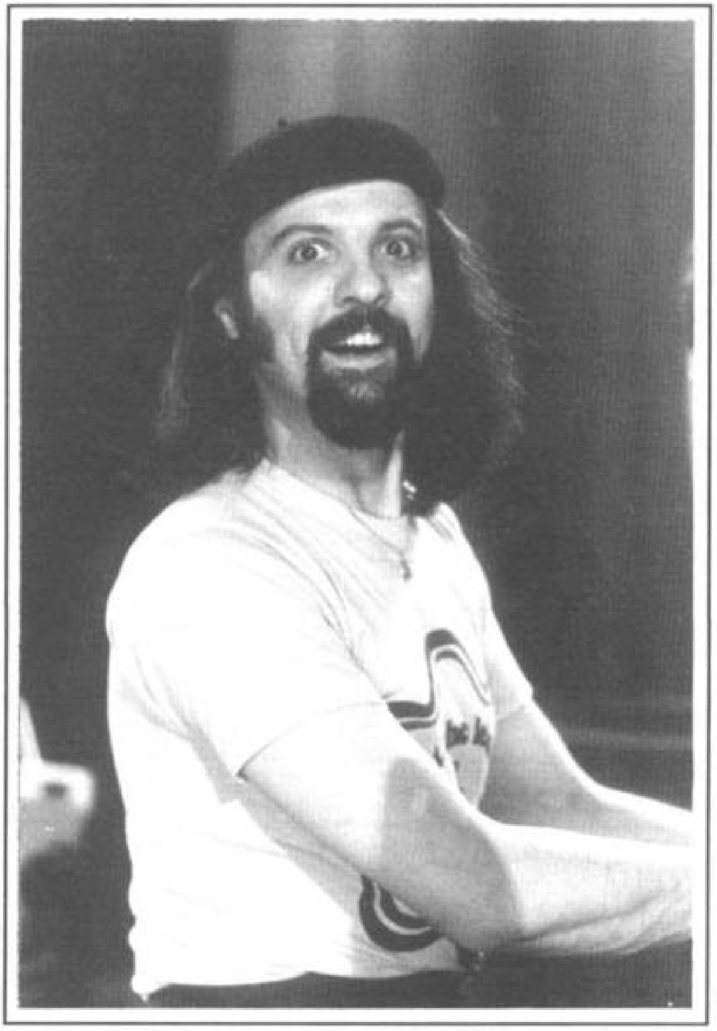
Altered Voicings

Additions to the typical II-V-I voicing, such as raised or lowered fifths and ninths, create a more modern harmonic effect, including:

1). **ii9-V13** - the addition of the ninth degree of the ii chord, which becomes the thirteenth degree of the dominant seventh chord (fig. 4.144):

4.144 II-V Voicing w/ Added 9th

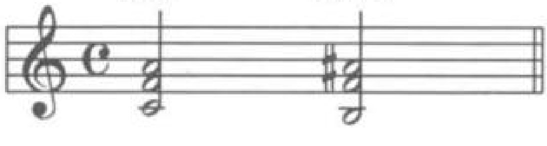




Jorge Dalto. © Martin Cohen. Courtesy Martin Cohen.

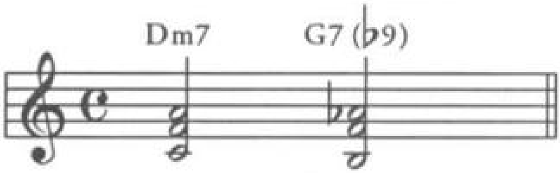
2). ii7-V7+9 - the outward expansion of the chord, with the fifth degree of the ii chord moving upward chromatically, resulting in a dominant seventh chord with a raised ninth degree **(fig. 4.145):**

4.145 II-V Voicing w/ Raised 9th



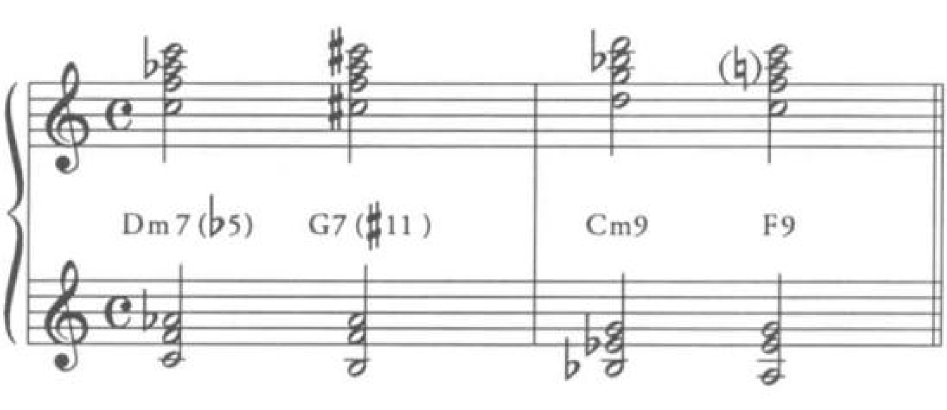
3). ii7-V7b9 - the chromatic descent of the fifth degree of the ii chord, resulting in the lowered ninth of the V chord **(fig. 4.146):**

4.146 II-V Voicing w/ Flat 9h



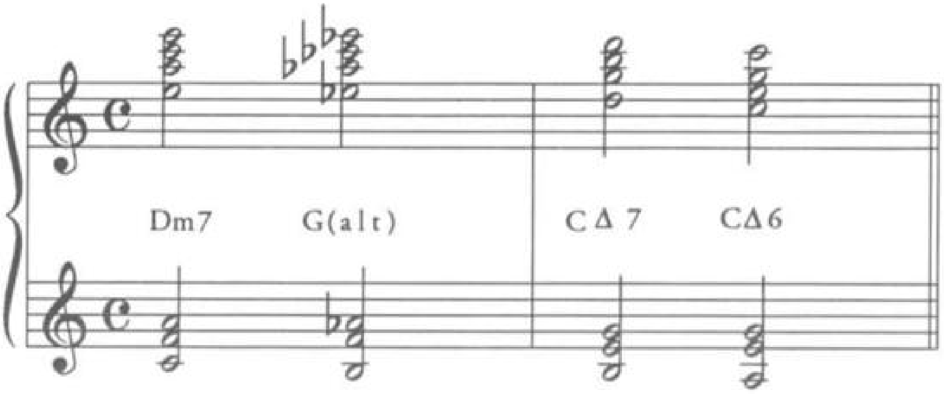
4). Using contrary motion, alterations can be created by moving the right hand upward chromatically from the leading tone, resulting in a V chord with a raised fourth (or lowered fifth) degree, and harmonized I chord. **(fig. 4.147):**

4.147 Contrary Motion



5). Parallel harmonization in tenths - with the right hand following the same chromatic, descending pattern - results in a V chord with a raised fifth degree. **(fig. 4.148):**

4.148 Parallel Chromatic Harmony



These and many other harmonic devices are available to the salsa pianist, keeping in mind the style and character of the piece being interpreted. Some of the aforementioned harmonic variations may not be appropriate in a typical *son-montuno*, for example, but would be suitable in a Latin jazz context. The artists mentioned below are a few of the many pianists who have incorporated contemporary voicings and harmony into *montuno* playing.

◆

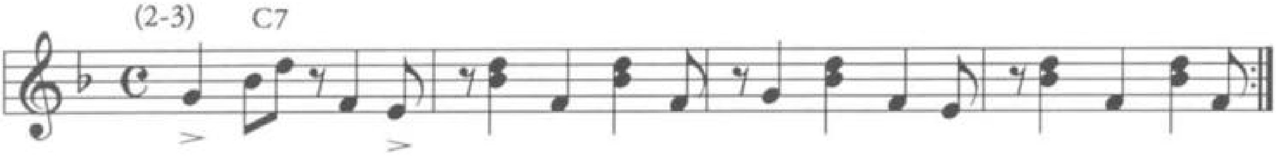
Recommended Artists:

Clare Fischer, Jorge Dalto, Chucho Valdés, Papo Lucca, Oscar Hernández, Sonny Bravo, Emiliano Salvador, Charlie Otwell, Gonzalo Rubalcaba, Michel Camilo, Hilton Ruiz.

Beat Displacement

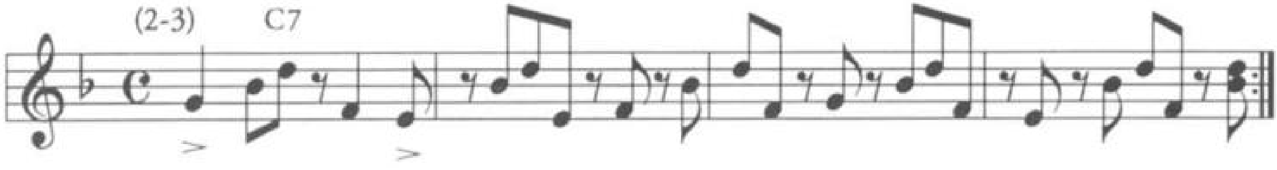
An important aspect to innovative *montuno* playing involves a rhythmic phenomenon called "beat displacement", which refers to the shifting of the beats by a particular note value or metric change. For example, one may begin the *montuno* rhythm normally, then skip or add an extra eighth note, temporarily shifting the rhythmic pattern. The idea is to do this subtly, and return to the normal pattern before the *montuno* begins to sound "wrong". **(fig. 4.149):**

4.149 Beat Displacement 1



Another type of beat displacement takes a small rhythmic figure within the *montuno* pattern, and repeats or cycles it as though it were in triple meter, heightening the syncopation until the phrase "resolves" itself. **(fig. 4.150):**

4.150 Beat Displacement 2



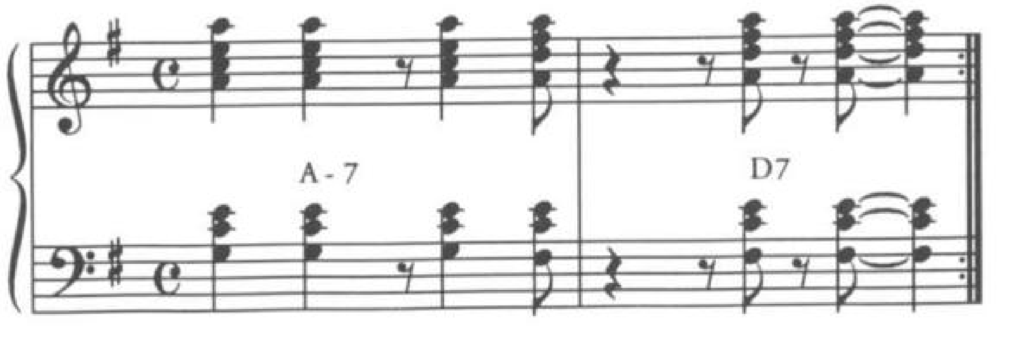
Notice the small "tag" at the end of the four-measure phrase; this is needed to return the *montuno* to the beginning of the phrase. By listening to a variety of examples (and pianists), it will become evident that there are many, many possibilities for variations in *montuno* playing - both rhythmic and harmonic. These variations work best within the context of an ensemble situation, where the pianist can experiment while maintaining the strength and stability of the *montuno.*

Carlos Federico. Courtesy John Santos.

Cha-cha-chá

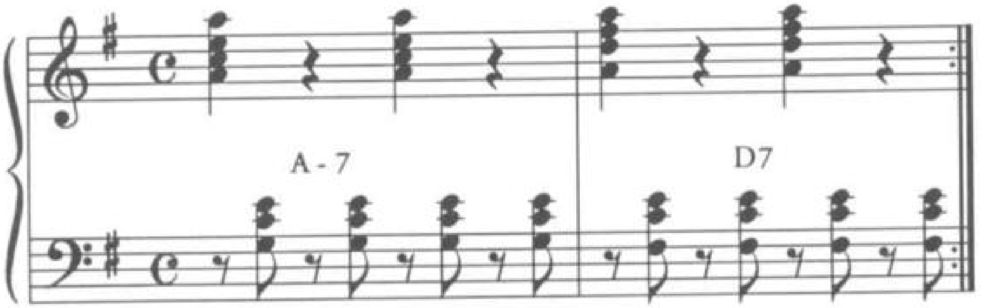
The *cha-cha-chá* is generally slower than rhythmic styles such as the *mambo* and *guaracha*, and has two *montuno* patterns which may be used intermittently. Pattern #1 (shown in a II-V progression) originated in the *danzón* style (following the addition of the *mambo* in the 1940's); its rhythmic figure may be used with any chord progression, however, and is frequently used in faster rhythms. This pattern is in 2-3 *clave*. **(fig. 4.151):**

4.151 Cha-cha Pattern 1



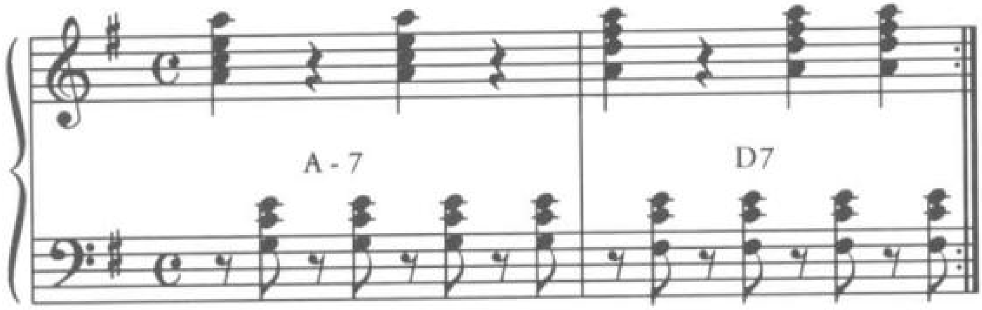
Pattern #2 contains a syncopated left hand part which plays constant up-beats, while the right hand plays the pulse. **(fig. 4.152):**

4.152 Cha-cha Pattern 2



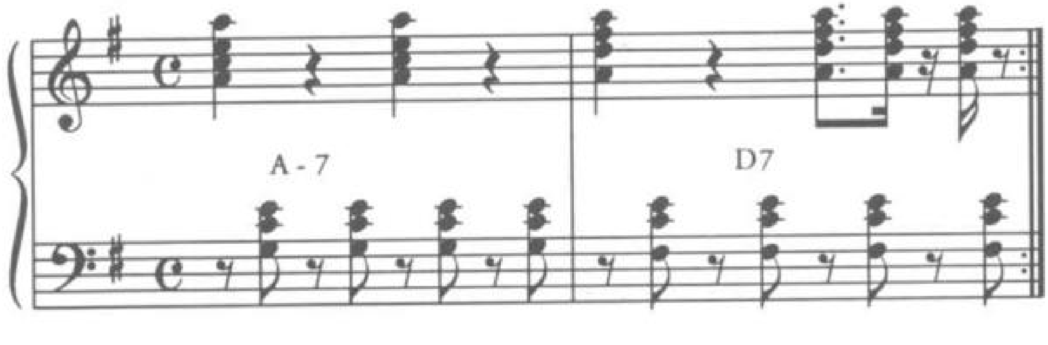
This pattern contains two common variations in the right hand which may be alternated. The first variation puts two consecutive chords on beats 3 and 4 of the second measure of the phrase. When added to the original pattern, it creates a two-measure phrase in 2-3 *clave.* **(fig. 4.153):**

4.153 Pattern 2 with r/h Beats 3 & 4



The second variation adds a syncopation in the right hand. When added to the above two-measure phrase, a four-measure phrase is created. **(fig. 4.154):**

4.154 Pattern 2 with r/h Syncopation



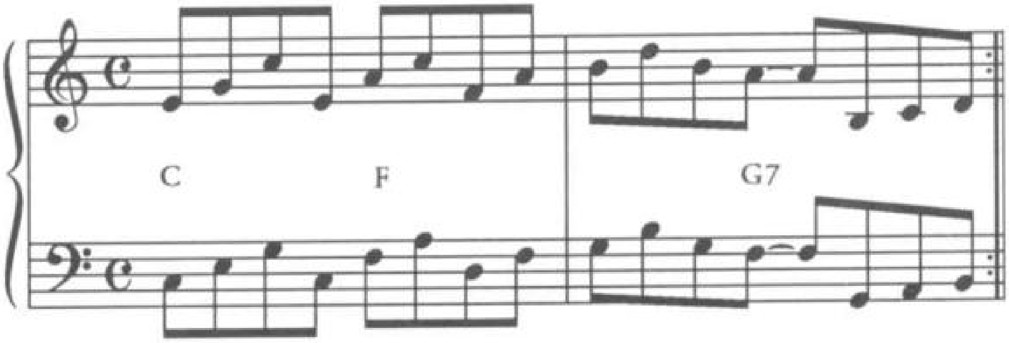
Both patterns 1 and 2 may be played at faster tempos in other rhythmic styles, sometimes as a form of comping (discussed below).

{Listen: "Oye Cómo Va", composition by Tito Puente; "Mazacote", Mongo Santamaría, *Afro Roots*, Prestige, PCD-24018-2, recorded in 1959, featuring Vince Guaraldi on piano and Cal Tjader on vibes.}.

Guajira

Like the *son*, the *guajira* is a slow and very melodic style. *Montunos* in this style tend to be simple, consisting of arpeggiated triads. The most common chord progression in the *guajira* style is the I-IV-V (either major or minor). **(fig. 4.155):**

4.155 Guajira I-IV-V (2-3)



{Listen: "Guajira Guantanamera", by Joseito Fernández; "Un cachito pa' huele", by Arsenio Rodríguez (version by Eddie Palmieri); "Choco's Guajira", by Chocolate Armenteros}.

Merengue

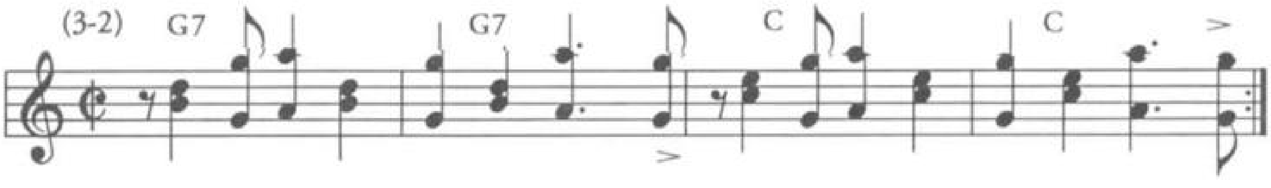
In playing *merengue* on the piano, one must remember that the approach involves the ability to maintain a steady and fast barrage of eighth notes. Not all *merengues* are played at extremely fast tempos, although this is generally the case. There are several rhythmic patterns commonly played by the piano, as well as certain strategies for dealing with the *merengue* song form. Typically, chord progressions during the *montuno* section of a *merengue* tend to be **dominant to tonic**, such as two measures of V7 and two measures of either major or minor tonic chords.

In general, one may play *merengue montuno* patterns throughout a song. Yet there are many instances where blocking chords - such as playing wholenotes and/or halfnotes through a series of chord changes - is more appropriate for the arrangement. This is especially true in the verses of a *merengue*, where the vocal melody is featured, and should be supported by the rhythm section with less rhythmic movement.

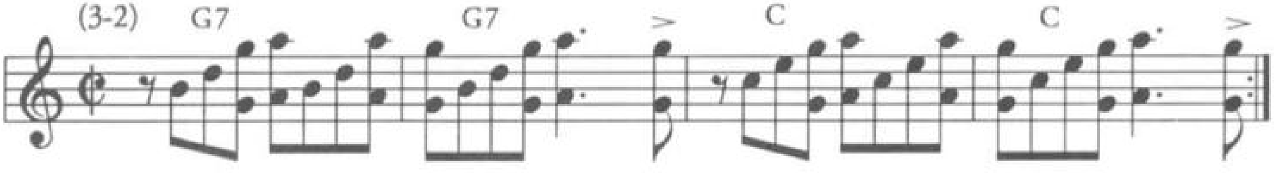
This idea of blocking may also be mixed in with some *montuno* playing; however, there is something to be said for the impact of saving the *montuno* pattern for the *montuno* (*coro/pregón*) section (refer to Chap. V).

The following three examples of *merengue montuno* patterns are the most common, and may be alternated. The simplest of the patterns (1) generally tends to be more effective during a verse, whereas the constant eighth note pattern (2) and the syncopated pattern (3) are more appropriate during the *montuno* (vamp) section. **(fig. 4. 156a-c):**

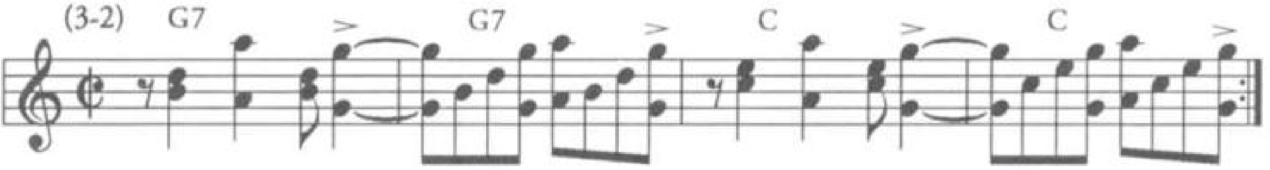
4.156a Merengue Pattern 1



4.156b Merengue Pattern 2



4.156c Merengue Pattern 3

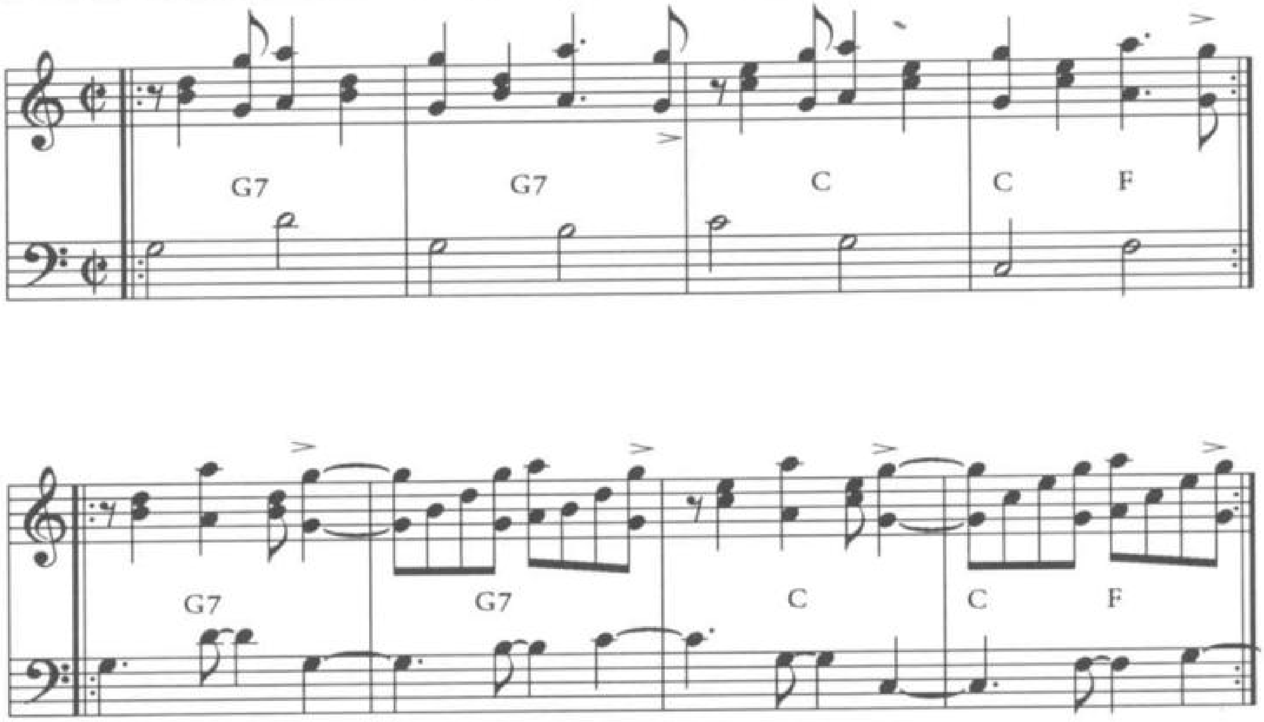


These patterns may all be played against the syncopated bass *tumbao*. In *merengue*, however, the bass may also play halfnotes through the verse(s), as well as the *coro*. One very effective technique is the alternation between the simpler feel during the *coro*, and the eighth-note or syncopated feel during the *pregón*. **(fig. 4.157) (next page):**

Recommended Artists:

Andrés Mejía (Johnny Ventura), Elvis Cabrera (Juan Luis Guerra and 440), Francisco Ulloa (accordion).

4.157 Alternation 8ths and Syncopation + Tumbao

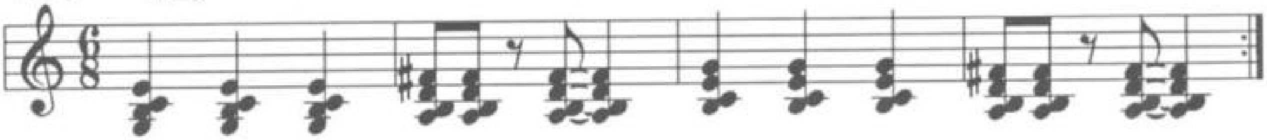


Montunos in 6/8 clave

In an ensemble setting, various 6/8 rhythmic patterns normally played by percussion instruments may be divided among the instruments of the rhythm section and the horn section. Bell patterns, and the individual patterns of the conga drums or *chékeres*, are often distributed among the bass, piano, guitar, horns, etc... Most 6/8's tend to be in 3-2 *clave* direction, although it is important to play in both *claves*. The piano may choose from a variety of appropriate rhythmic patterns, including:

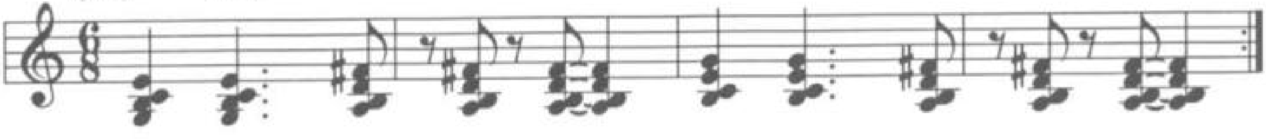
1). the 6/8 *clave* pattern (minus one note) in blocked chords **(fig. 4.158):**

4.158 6/8 Clave Pattern Montuno



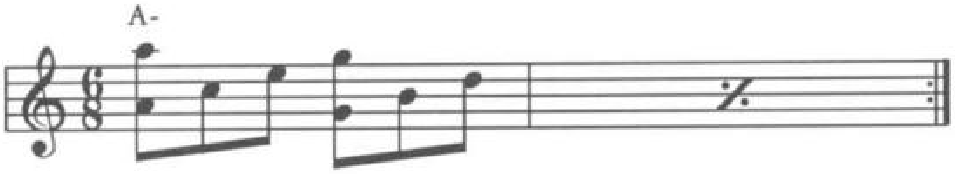
2). the simplified (or reduced) 6/8 *clave* pattern **(fig. 4.159):**

4.159 Reduced 6/8 Clave Pattern



3). arpeggiated triads in eighth notes **(fig. 4.160):**

4.160 6/8 Montuno With Arpeggiated Triads

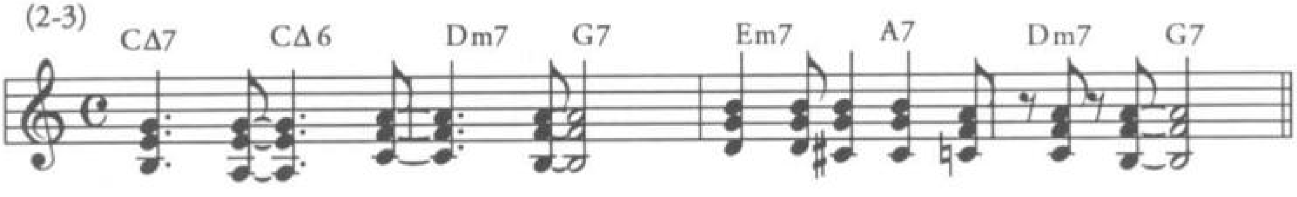


Another common occurrence is a more simple approach, involving blocking chords - or "walking" - over the rhythmic base of the percussion and/or drum set, using quarter notes, dotted quarter notes, half notes, etc…

Comping without the montuno

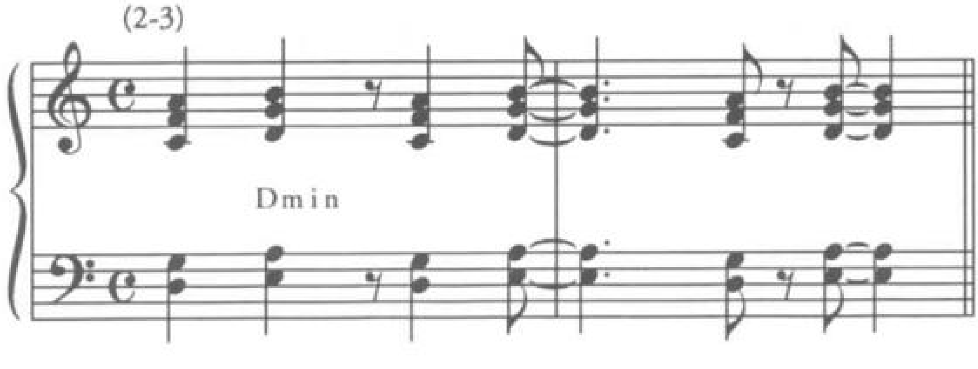
In arrangements with less rigid requirements for constant *montuno* playing, the pianist should be able to "comp" over the chord progression, while utilizing appropriate accents. These accents must complement the *clave*, as does the *montuno* itself. The following example demonstrates the common accents found in standard *montuno* pattern. **(fig. 4.161):**

4.161 Comping With Montuno Accents



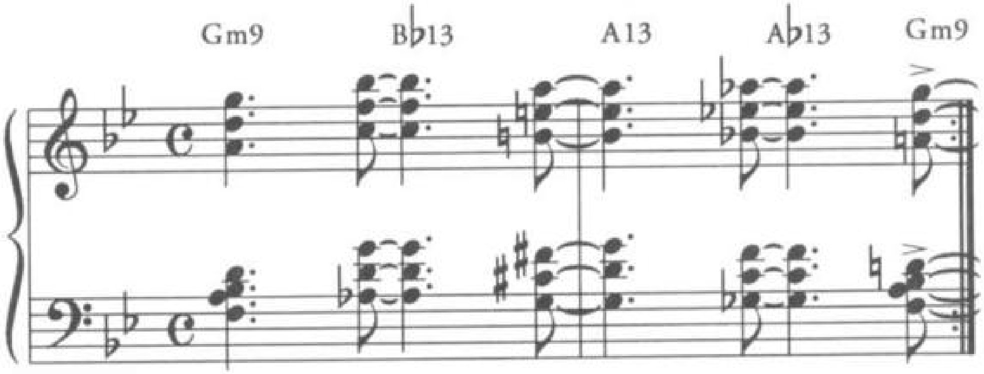
The *cha-cha-chá montuno* (figure 4.151) referred to above may be used in faster tempos as a form of comping which varies from the *montuno* pattern, such as in the following example which uses "So What" chord voicings. **(fig. 4.162):**

4.162 Comping With Cha-cha Pattern 1 (Rhythm)



Another common type of comping accentuates the "and" of beats 2 and 4 of every measure, making the *clave* "ambiguous". Note the extended voicings, such as the stacked fourths of the following 13th chords; this is an extremely common voicing in salsa. **(fig. 4.163):**

4.163 Syncopated Comping With 13th Voicings



Comping may contain remnants of an actual *montuno* pattern, or *montuno* variation; as with general *montuno* playing, comping should be balanced between stability and variation.

Recommended Artists:

Pedro Justiz "Peruchín, Luis Martínez Griñán "Lily", Jesús López, Orestes López, Noro Morales, Pérez Prado, Eddie Palmieri, Chucho Valdés, Charlie Palmieri, Larry Harlow, Papo Lucca, Sonny Bravo, Oscar Hernández, Jorge Dalto, José Torres, Lino Frías, Rafael Ithier, Michel Camillo, Gonzalo Rubalcaba, Emiliano Salvador, Alfredo Rodríguez, Eddie Martínez, Eduardo Cabrera, Eric Figueroa, Gilbert Colón, Elvis Cabrera, Rodolfo Argudín Justiz, Tony Gómez.

Rodolfo Argudín Justiz (grandson of Peruchín), Havana, 1991.
© Rebeca Mauleón.

Tony Gómez and Elio Revé (Orquesta Revé), London, 1989. © Rebeca Mauleón.

OTHER RHYTHM SECTION INSTRUMENTS

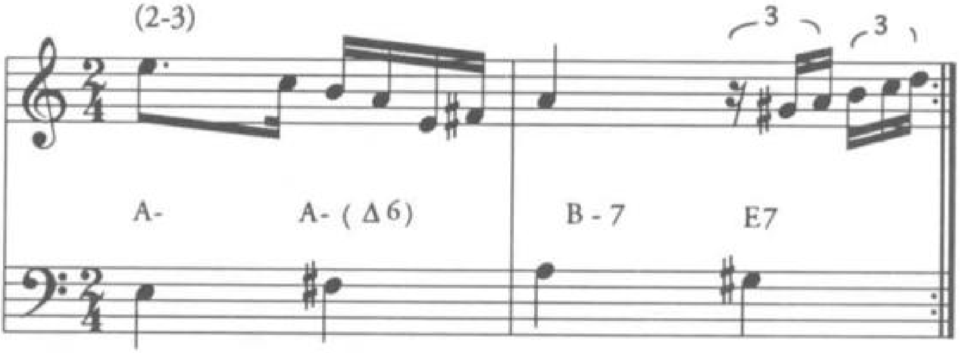
Depending upon the type of instrumentation in an ensemble, other instruments may be incorporated into the rhythm section, playing additional rhythmic patterns along with the *tumbao* and *montuno*. This adds to the polyrhythmic texture already present in Afro-Cuban music. In order to distinguish the *montuno* of the piano from the violin pattern in a *charanga* orchestra, for example, we refer to the violin part as the **guajeo**. In a *conjunto* instrumentation, the *guajeo* would be played by the *tres*.

The strings

In a *charanga* instrumentation, the string section may vary from two to three violins and sometimes cello; string quartets may also be used. In the style of *danzón*, the strings have several functions: to provide a harmonic (chordal) base for the melody of the flute, to be featured in the trio section, playing a melody different from the flute melody, and to play a rhythmic vamp in the *montuno* section which complements the piano *montuno*.

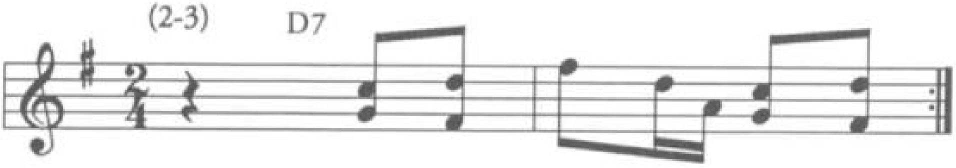
The following excerpt is from one of the most well-known Cuban *danzones*, "Angoa", written in 1948 by **Félix Reina**. It is from the *mambo* section of the *danzón*, where the violins and cellos play a repeated figure or *guajeo*. **(fig. 4.164):**

4.164 Guajeo Excerpt: "Angoa" by Félix Reina



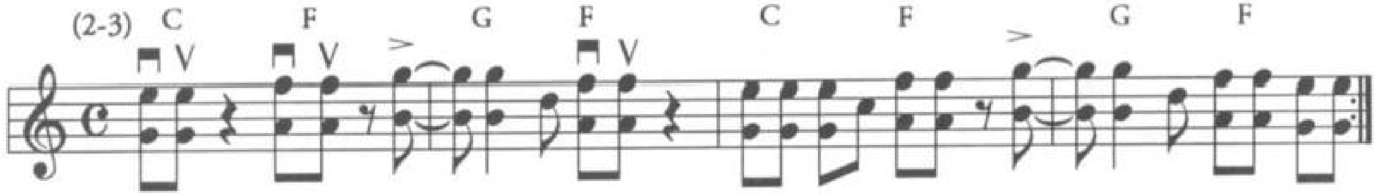
The concept of the string *guajeo* emerged from the development of the *mambo* section of the *danzón*. Another well-known *guajeo* comes from the *danzón* entitled "Almendra", written by **Abelardito Valdés** (circa 1938). **(fig. 4.165):**

4.165 Guajeo Excerpt: "Almendra" by A. Valdés



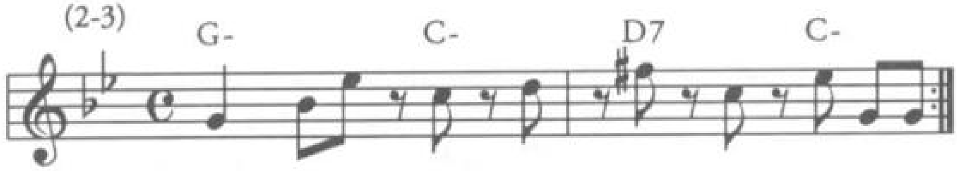
In other rhythmic styles, such as the *guaracha, son-montuno, mambo* and others, the strings are incorporated into the arrangement much as horns would be, providing harmonic as well as rhythmic accompaniment. When the *montuno* section (vamp) is reached, the strings then play *guajeo* patterns which complement the *montuno.* The *guajeo* is often played in octaves or sixths (double stops), and is similar rhythmically to the *montuno* in its accents. **(fig. 4.166):**

4.166 Standard Double Stop Guajeo



Unless otherwise indicated, these string parts are bowed. Pizzicato is generally specified during low dynamic sections, or in a *mambo* section, for example, where there may be a dynamic building of layers. **(fig. 4.167):**

4.167 Pizzicato Guajeo



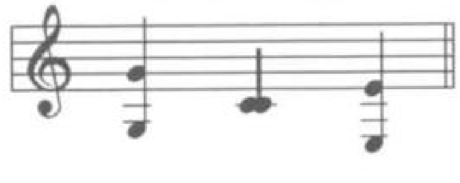
Recommended Artists:

Enrique Jorrín, Félix Reina, Chombo Silva, Félix "Pupi" Legarreta, Alfredo De la Fe, Eddie Drennon, Lewis Kahn.

The tres

In the popular peasant music known as *son,* the Cuban six-stringed, three note tres has a dual role, providing a rhythmic vamp (the **guajeo**) as well as improvisation. (Originally, the *tres* consisted of three sets of three strings, for a total of nine strings). The *tres'* open strings outline a C major second inversion triad: fifth, root and third. **(fig. 4.168):**

4.168 Tres Open Strings

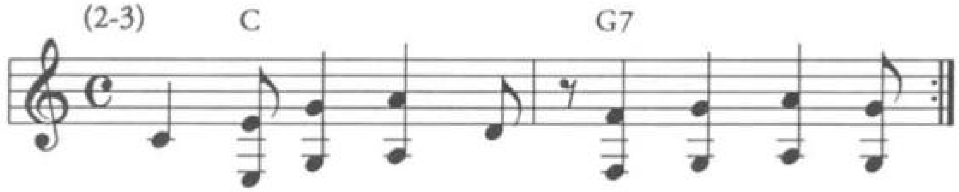


Carlos Santana and Anthony Blea, S.F., 1989. Courtesy Hector Rivera.

Yomo Toro. Courtesy Hector Rivera.

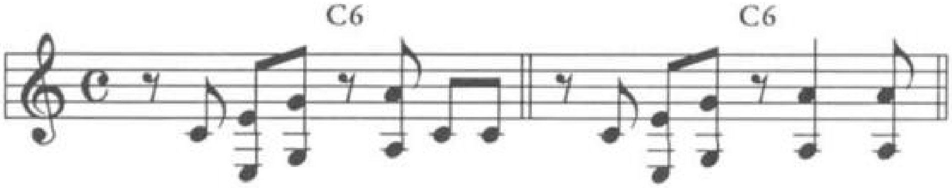
The piano adapted patterns which were specifically derived from the *tres'* *guajeo* pattern in the *son* style. This occurred in both *charanga* and *conjunto* instrumentations. In the development of the *danzón* style, *charanga* orchestras blended elements of the *son* into the *danzón* form, calling it "mambo". When the piano was added to the *conjunto* instrumentation in the late 1940's, this allowed both the *tres* and piano to play individual rhythmic patterns: the *guajeo* and the *montuno*, respectively. Generally, the *tres' guajeo* pattern is rhythmically similar (or identical) to the *montuno*, although it outlines or arpeggiates the chords in the progression as opposed to the piano, which often plays chords within the *montuno*. **(fig. 4.169):**

4.169 Tres Guajeo



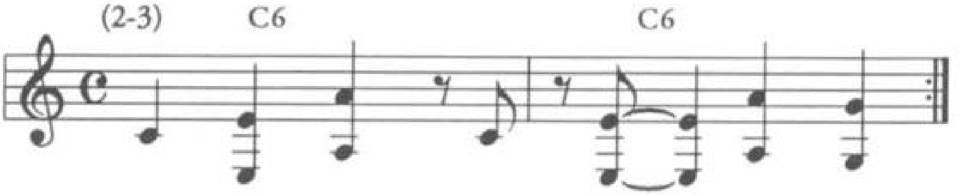
The *tres* may also complement the *montuno* by playing a syncopated phrase, such as the one-bar *montunos* described earlier. **(fig. 4.170):**

4.170 One-Bar Tres Guajeo Patterns



Another variation of the *tres' guajeo* is a simplification of the *montuno* pattern. **(fig. 4.171):**

4.171 Simplified Guajeo Pattern



Recommended Artists:

Arsenio Rodríguez, Isaac Oviedo, El Niño Rivera, Charlie Rodríguez, Pancho Amat (Adalberto y su son), Papi Oviedo, Nelson González, Yomo Toro*.

* It is necessary to note the importance of the Puerto Rican **cuatro** as another fundamental instrument in salsa. Similar to the *tres* in timbre and role within the

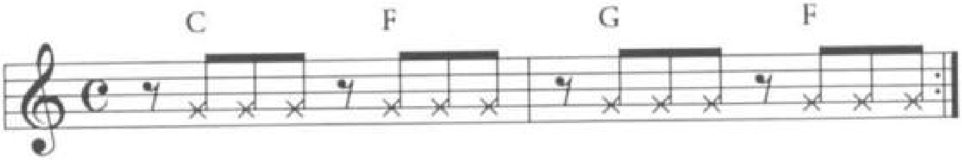
ensemble, the *cuatro* is very much a part of the salsa sound. Perhaps the most recognized *cuatro* virtuoso is **Yomo Toro**, who brought international attention to the instrument through his work with the Fania Allstars.

The Guitar

Used traditionally in the groups interpreting the *son* - such as the *sexteto, septeto* and *conjunto* - the acoustic guitar has remained more a part of the *canción* and *trova* styles of Cuban music. However, it is still a part of the authentic sound of the *conjunto*, and is used in the rhythm section.

The rhythmic pattern generally played by the guitar is a one-measure pattern of strummed, eighth-note chords on beats 1+,2,2+,3+,4,4+, eliminating the pulse (beats 1 and 3). **(fig. 4.172):**

4.172 Guitar Son Pattern



This is the same "non-clave" or one-bar rhythmic pattern described earlier for both the *tres* and the piano, which comes from the *son*, and can be played regardless of the direction of the *clave*.

The electric guitar is found within more eclectic styles of Afro-Caribbean music, specifically in the genres of Latin rock and Cuban fusion. **Carlos Santana** is perhaps the most important figure in merging Cuban rhythms with blues and rock styles. Another electric guitarist - **Carlos Emilio Morales** - lends a more jazz-oriented approach to Cuba's foremost jazz/fusion group, **Irakere**.

The Vibraphone

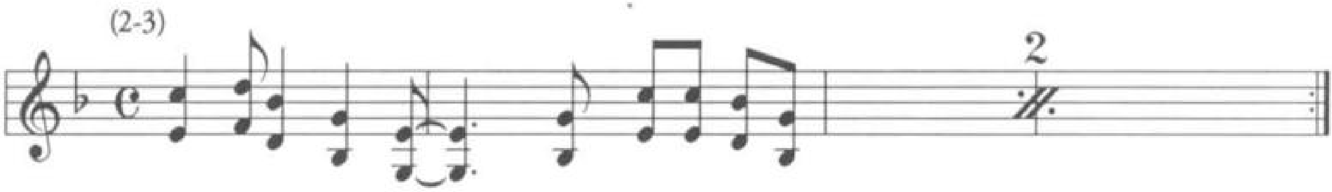
The presence of the vibraphone in salsa and Latin jazz was perhaps made most popular by the late **Cal Tjader**, who helped bring the instrument into the Latin jazz mainstream. Although Tjader's approach could be classified as more Latin jazz than salsa, there are several important vibraphonists who have blended the instrument into the salsa sound, namely the king himself, **Tito Puente** (who also plays the marimba), **Louie Ramírez** (also an excellent arranger), **Ricardo Marrero** (with Rubén Blades and Seis del Solar), and **Valerie Naranjo** (with Carabalí).

The role of the instrument is not as clearly defined, but generally speaking, provides a balance between melodic function, chordal comping and what could be considered *guajeo*-like vamping. In a four-mallet technique, comping using creative chord voicings can enhance the harmonic texture of the *montuno*.

In a lead role, the vibes have the advantage of both linear and chordal possibilities. Perhaps the most well-known of Tjader's tunes is his rendition of the

Gillespie-Pozo tune "Guarachi Guaro", entitled "Soul Sauce", which features a repeated, *guajeo*-like pattern which may be played in intervals of sixths. **(fig. 4.173):**

4.173 "Soul Sauce" Guajeo Excerpt

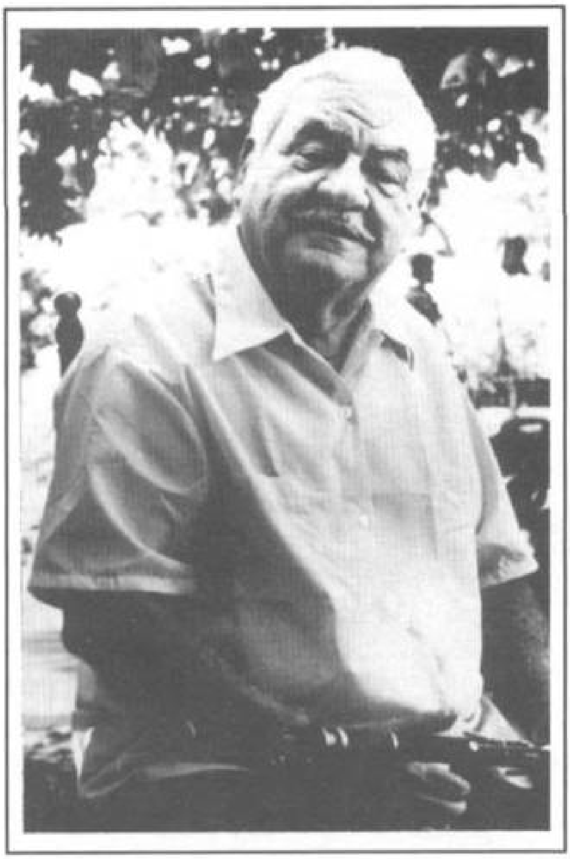


Recommended Artists:

Cal Tjader, Tito Puente, Louie Ramirez, Ricardo Marrero, Valerie Naranjo, Oscar García.

THE HORN SECTION

In the structure of salsa ensembles, the horn section provides a balance between melodic function and layered, rhythmic figures. The polyrhythmic texture of the *son* was maintained throughout the development of the *conjunto* instrumentation, where trumpets - and later other horns - would add to the already highly syncopated rhythms.



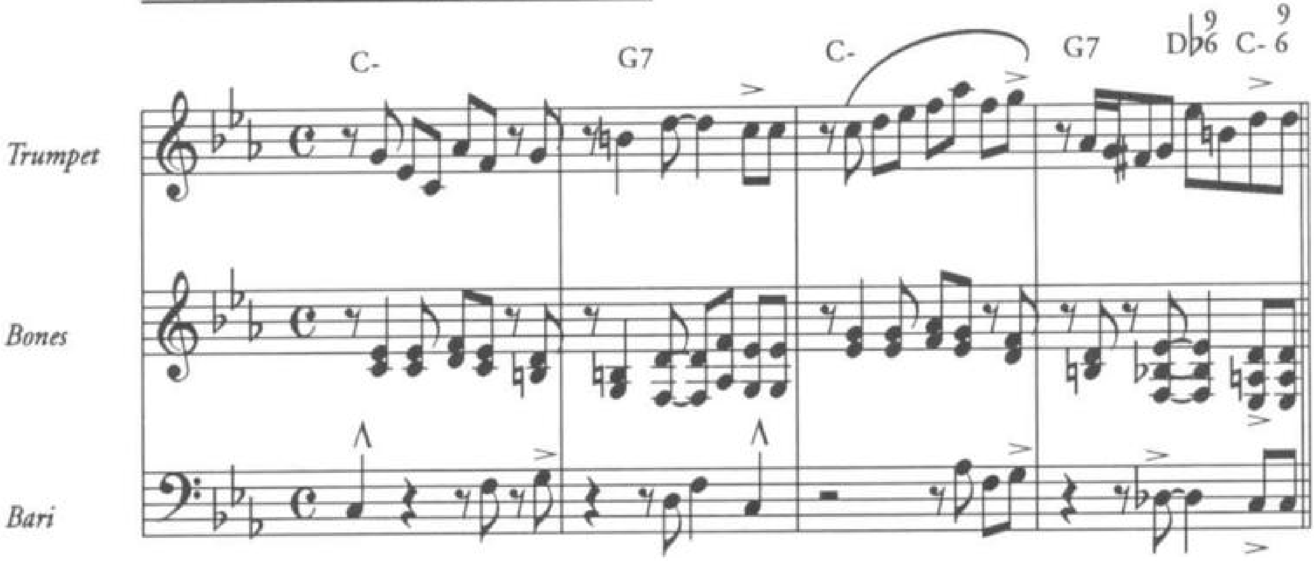
Antonio Arcaño. © EGREM.

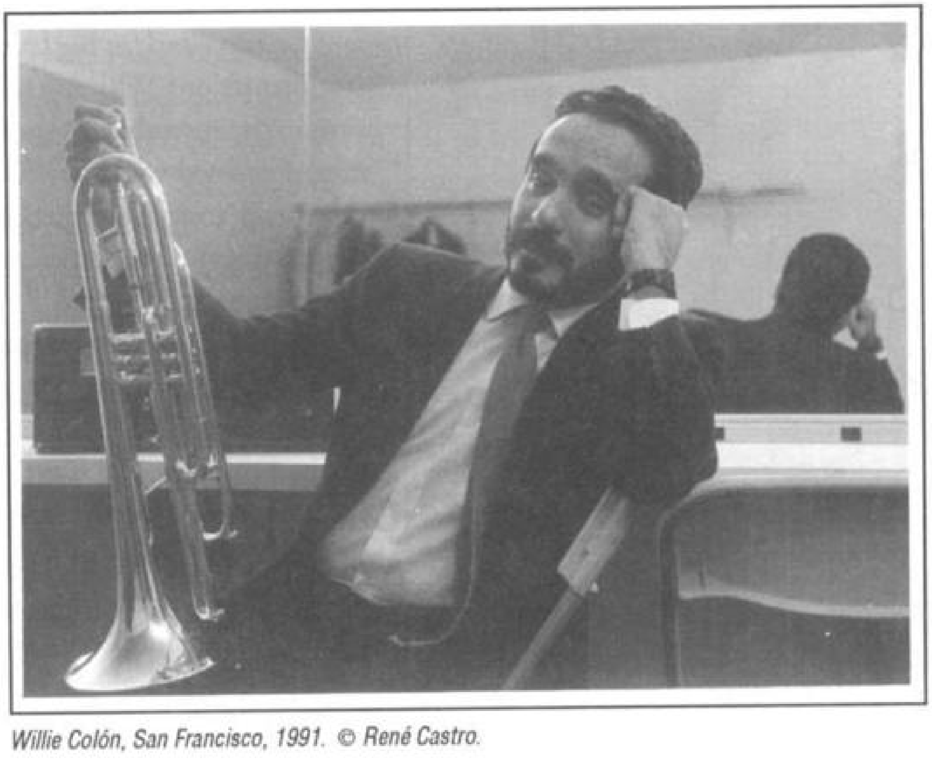
Guajeos and Moñas

During the 1940's, the *conjunto* instrumentation was in full swing, as were the groups who incorporated the jazz band (or big band) instrumentation. With several horns in the ensemble, **guajeos** (vamp-like lines) could be divided among each instrument section, such as saxes and brass; this became even more sub-divided, featuring three or more independent riffs for smaller sections within the ensemble. By adapting polyrhythmic elements from the *son*, the horns took on a vamp-like role similar to the piano *montuno* and *tres* (or string) *guajeo.*

Generally, within the song form of any particular rhythmic style is a section which features the horns in a layered, sometimes staggered texture. These individual horn lines are called **moñas**, and may be improvised, depending upon the arrangement; the section during which they usually occur is called the **mambo** section, although the *moña* may also refer to a sub-section of the *montuno*. (Please refer to Chap. V for further information on song form). Although each line is an independent, syncopated pattern in and of itself, the idea of the *moña* is to combine several lines on top of the rhythmic structure. By staggering the entrances of each instrument (starting with the bottom line) - and playing each line twice, the layer effect is even more pronounced. **(fig. 4.174):**

4.174 Horn Moña (Layered Parts)

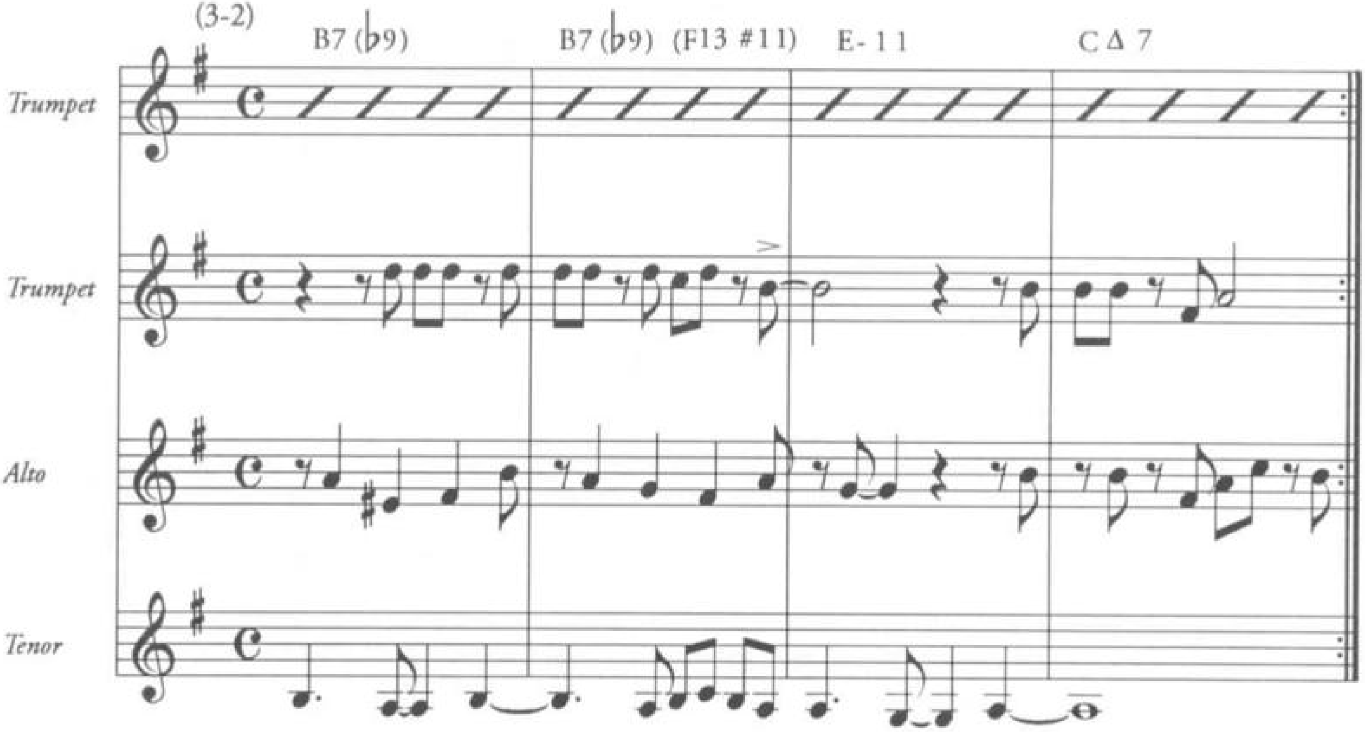




Willie Colón, San Francisco, 1991. © René Castro.

An outstanding example of this technique may be heard in an excerpt of the *mambo* section of the song entitled "Se la aplicaron todas", written by **José Luis Cortés** of NG La Banda. The entrances are staggered (as with the above example), beginning with the lowest voice for 8 measures, etc.. The instrumentation of the horn section consists of (bottom to top) tenor sax, alto sax and two trumpets. The top staff represents the chord changes for a trumpet solo. **(fig. 4.175):**

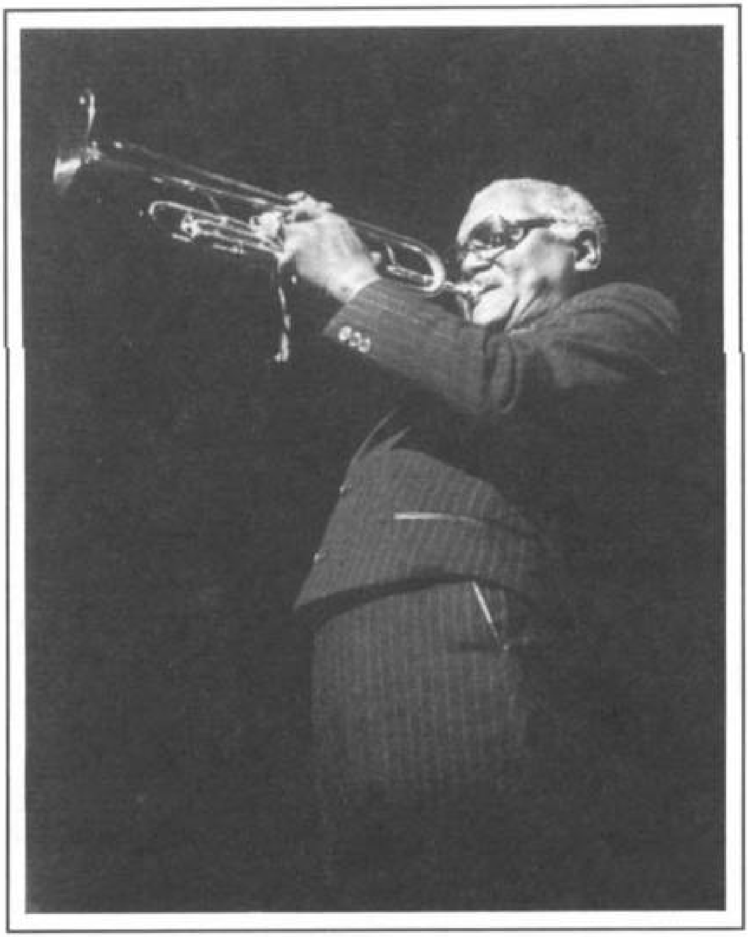
4.175 "Se la aplicaron todas", J.L. Cortés



Recommended Artists:

Trumpet: Félix Chappotín, Alfredo "Chocolate" Armenteros, Juancito Torres, Marty Sheller, Tommy Olivencia, Alejandro "El Negro" Vivar, Ray Maldonado, Víctor Paz, Luis "Perico" Ortiz, Roberto Rodríguez, Arturo Sandoval, …**Trombone**: Barry Rogers, Generoso ""El Tojo" Giménez, Lewis Kahn, Angel "Papo" Vásquez, José Rodríguez, Reinaldo Jorge, Steve Turré…**Flute**: Antonio Arcaño, José Fajardo, Richard Egües, Johnny Pacheco, Lou Pérez, Gonzalo Fernández, Bobby Rodríguez, Mauricio Smith, José Luis Cortés (NG La Banda), Dave Valentín, Nestor Torres Jr.…**Saxes**: Mario Bauza, Mario Rivera, Justo Almario, Carlos Averhoff (Irakere), Germán Velasco (NG La Banda), Paquito D'Rivera, Manuel Valera, Chombo Silva.

Steve Turré, Berkeley, 1986. © David Belove.



"Chocolate" Armenteros. Courtesy Hector Rivera.

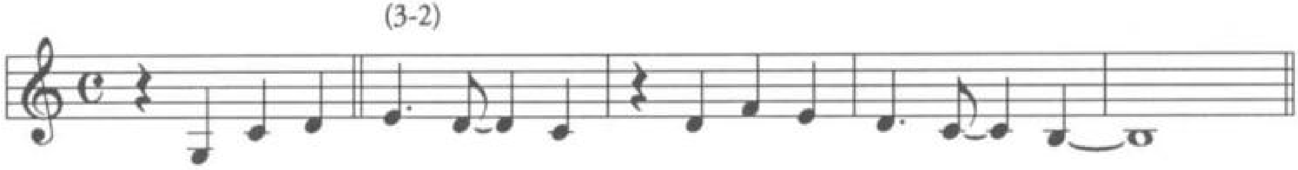
THE MELODY AND CLAVE

Every aspect of a salsa arrangement should be "in clave", including the melody. At times, the contour of a particular melody may seem elusive, in that it is sometimes difficult to determine what the direction of the *clave* is. This is usually cleared up with the placement of certain accents and phrases, which may "fit" better in one *clave* direction than the other. As mentioned throughout this chapter, common accents - such as *bombo, ponche,* the "and" of 4 and others - are obvious clues or hints; another is the literal statement of the *clave* pattern itself.

Determining the Clave Direction

With regard to the literal statement of the *clave,* let us re-examine a melody shown in Chapter III, (p. 55). This is a *diana* (vocal introduction) to a specific *rumba* song; it is obviously a 3-2 melody (with a pick-up). **(fig. 4.176):**

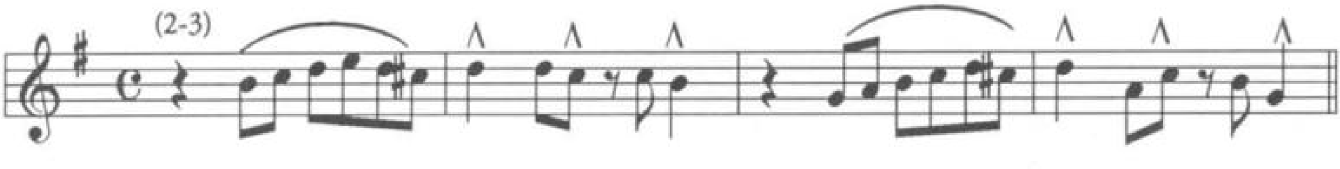
4.176 Diana in 3-2 Clave



Of course, not all melodies will blatantly outline the *clave.* Subtle accents and figures - many which are simply part of the stylistic development of the music (and have no specific explanation) - will indicate or lean toward one *clave* direction. The subsequent examples will show a gradual transformation from literal to subtle *clave* phrasing.

The following is an excerpt from the melody of the popular song entitled "El Manicero" ("The Peanut Vendor"), written by **Moisés Simmons** (circa 1928). **(fig. 4.177):**

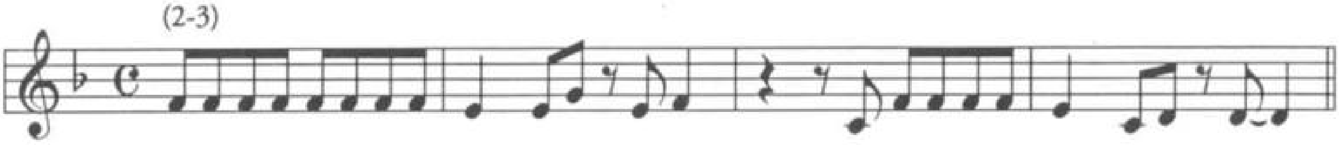
4.177 "El Manicero" Excerpt, by M. Simmons



Note that the second and fourth measures contain the rhythmic figure known as *cinquillo*, and clearly accents the three-side of *clave.*

The next example is similar in its treatment of the three-side measure; it is an excerpt from the coro of the **Arsenio Rodríguez** composition "Díle a Catalina", which also features the rhythmic pattern of the *cinquillo*, as well as a series of eighth-notes on the two-side. It is in 2-3 *clave.* **(fig. 4.178):**

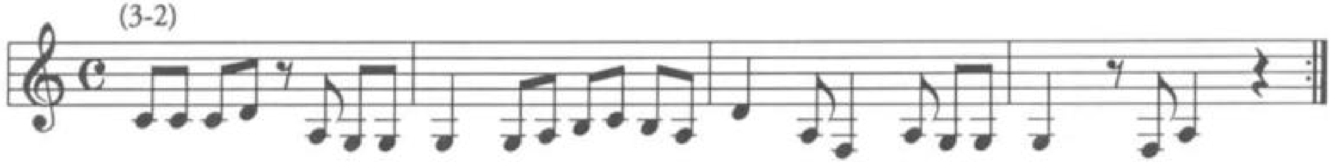
4.178 "Dile a Catalina" Excerpt, A. Rodríguez



Arsenio's numerous compositions continue to be popular today, and have inspired many contemporary arrangements by practically every salsa arranger. His memorable *sones* are known for their infectious "hooks" or refrains, which are excellent examples of "melodies in *clave*". The following excerpts are the vocal melody lines (or *coros*) of some of his most recognized songs:

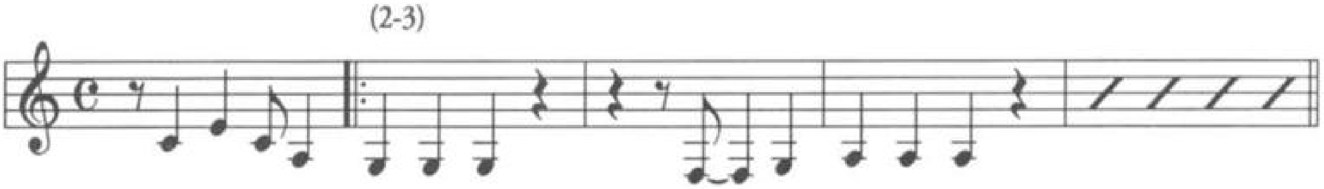
1). "Bruca Maniguá" (3-2 *clave*) **(fig. 4.179):**

4.179 "Bruca Maniguá" Excerpt, A. Rodríguez



2). "Fuego en el 23" (2-3 *clave*) **(fig. 4.180):**

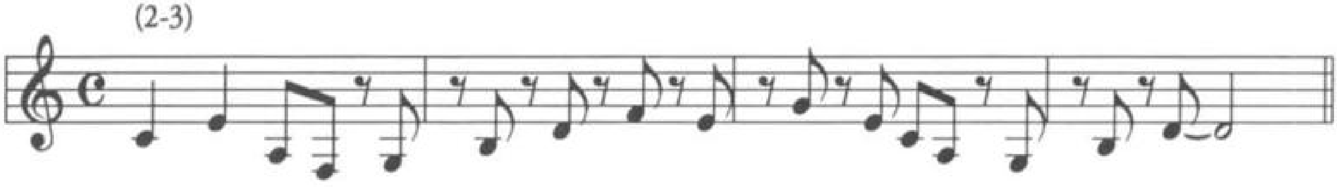
4.180 "Fuego en el 23" Excerpt, A. Rodríguez



{Listen: Arsenio Rodríguez, *El sentimiento de Arsenio*, BMG Music, Japan. PCD-1402}

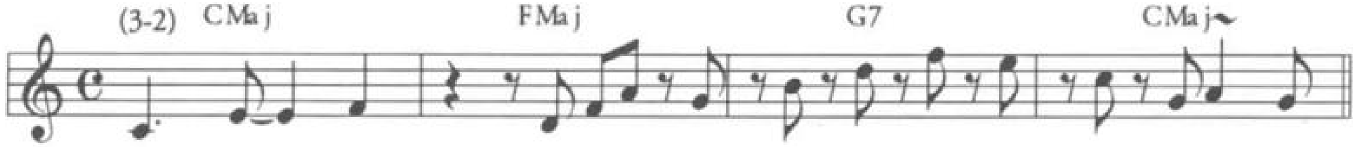
The more rhythmically obscure a melody is, the more challenging it is to understand its relationship to the *clave*. Generally, there are several rules or theories which may be applied, such as those suggested above regarding the common accents. Another rule of thumb has to do with upbeats; it is common to find measures containing nothing but upbeats on the three-side of *clave*. This is identical to the standard piano *montuno* pattern, which places the completely syncopated measure on the three-side. The following melody demonstrates this type of phrasing. **(fig. 4.181):**

4.181 Melody With Up-Beats on 3-Side



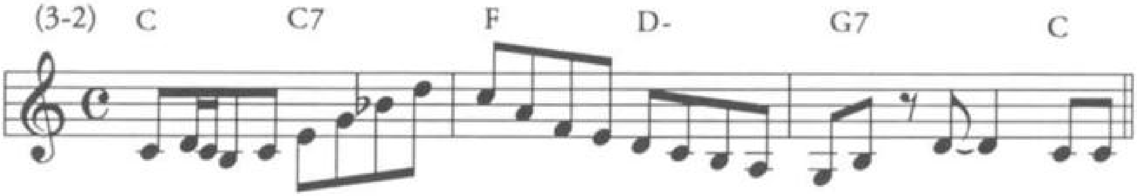
Combining the concepts of literal *clave* statement with variations, and the upbeat phrasing on the three-side of *clave*, it is possible to understand the effect of the *clave* on a melodic phrase. **(fig. 4.182):**

4.182 Clave Statement + Up-Beats



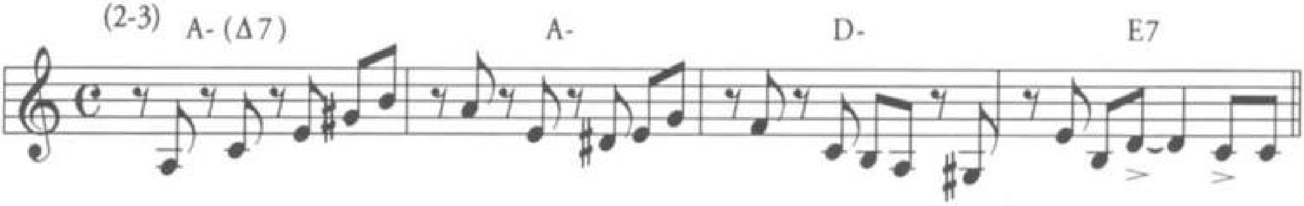
In a melody consisting mainly of eighth-notes - such as a scale-like passage - the *clave* direction seems vague, until some sort of rhythmic accent or figure completes the phrase, reinforcing the *clave*. **(fig. 4.183):**

4.183 Eighth Note Melody



Melodies which are almost entirely syncopated are also difficult to identify in terms of *clave* direction. The turning point is usually a small figure which, again, accents a certain part of the *clave*. **(fig. 4.184):**

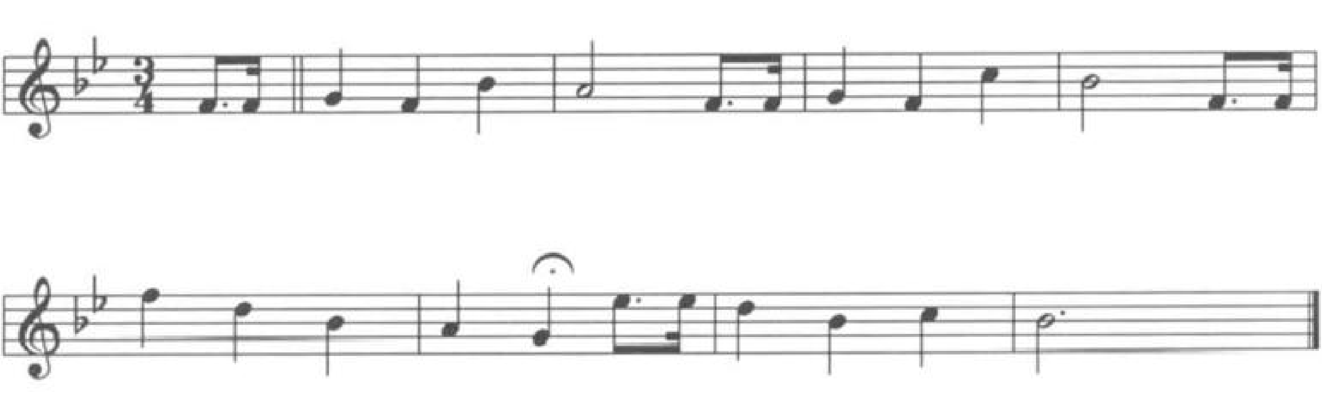
4.184 Syncopated Melody



Converting a Non-Clave Melody

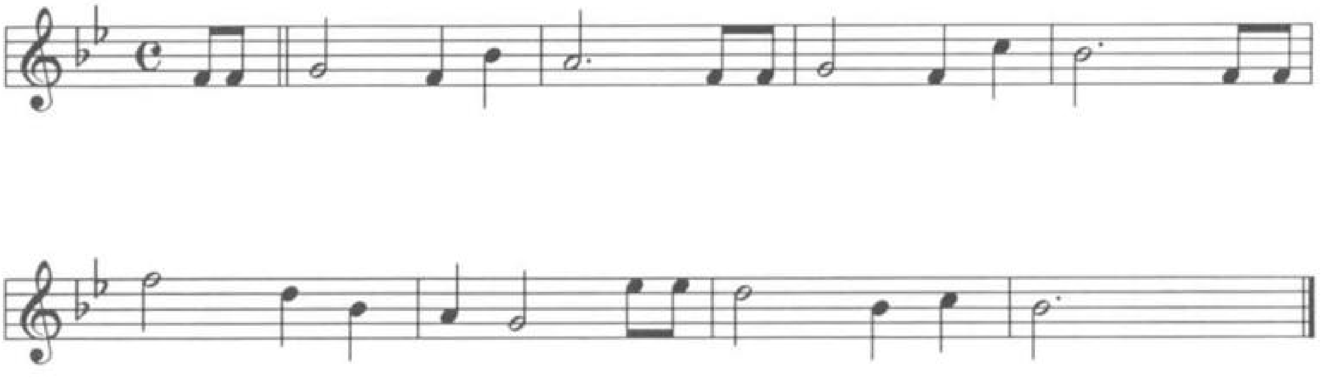
Over the decades, many arrangers have had the task of transforming melodies from various musical genres into salsa arrangements. At times, the original songs may even be in time signatures other than 4/4. A case in point is the tune of "Happy Birthday", which is a must for any musician's repertoire, and in salsa ensembles, must of course be "in clave". The original melody is in 3/4. **(fig. 4.185):**

4.185 "Happy Birthday"



1). The first step toward converting the melody is changing the meter to 4/4, simply by adding a beat to each meaure. **(fig. 4.186):**

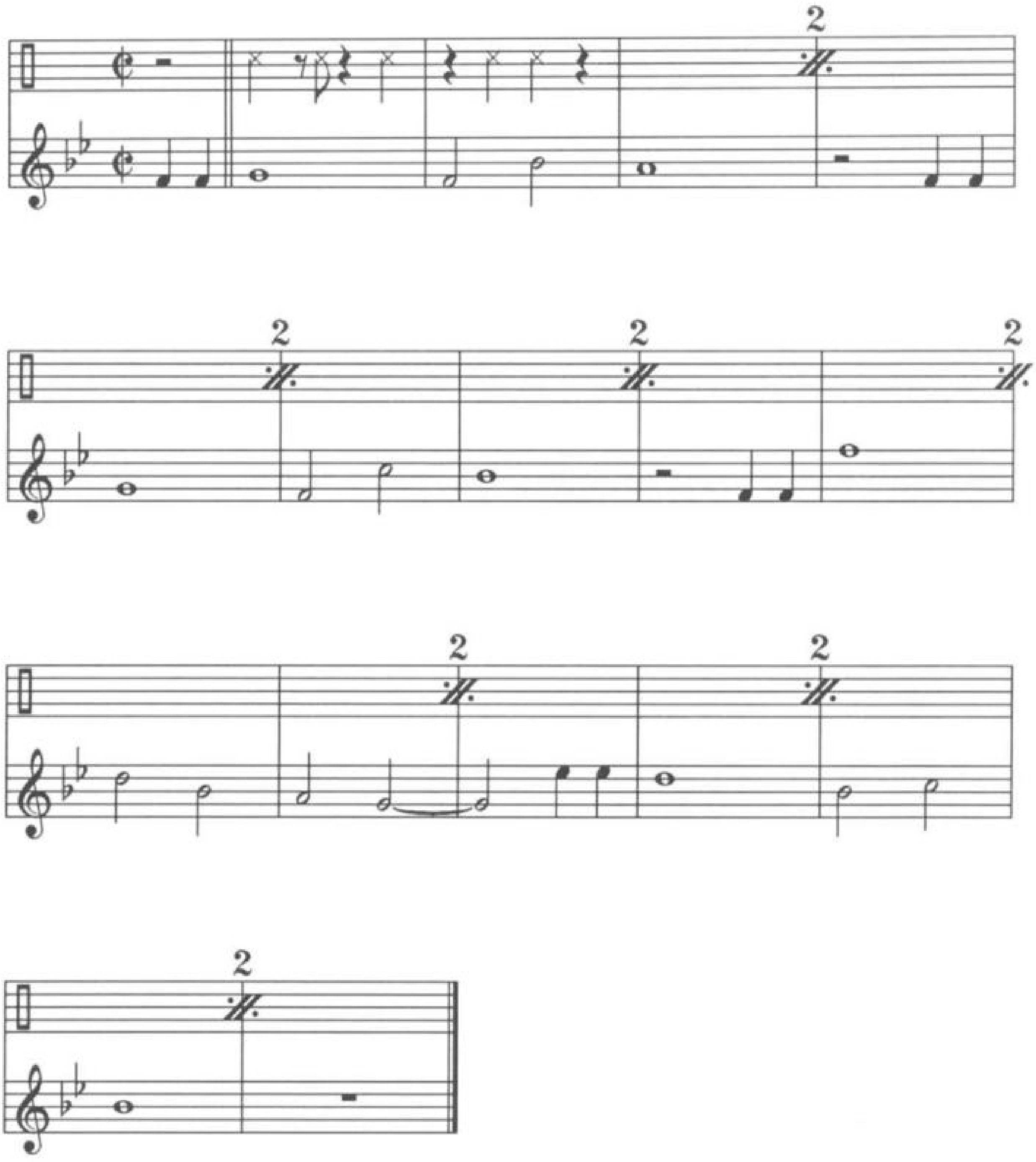
4.186 "Happy Birthday" in 4/4 Meter



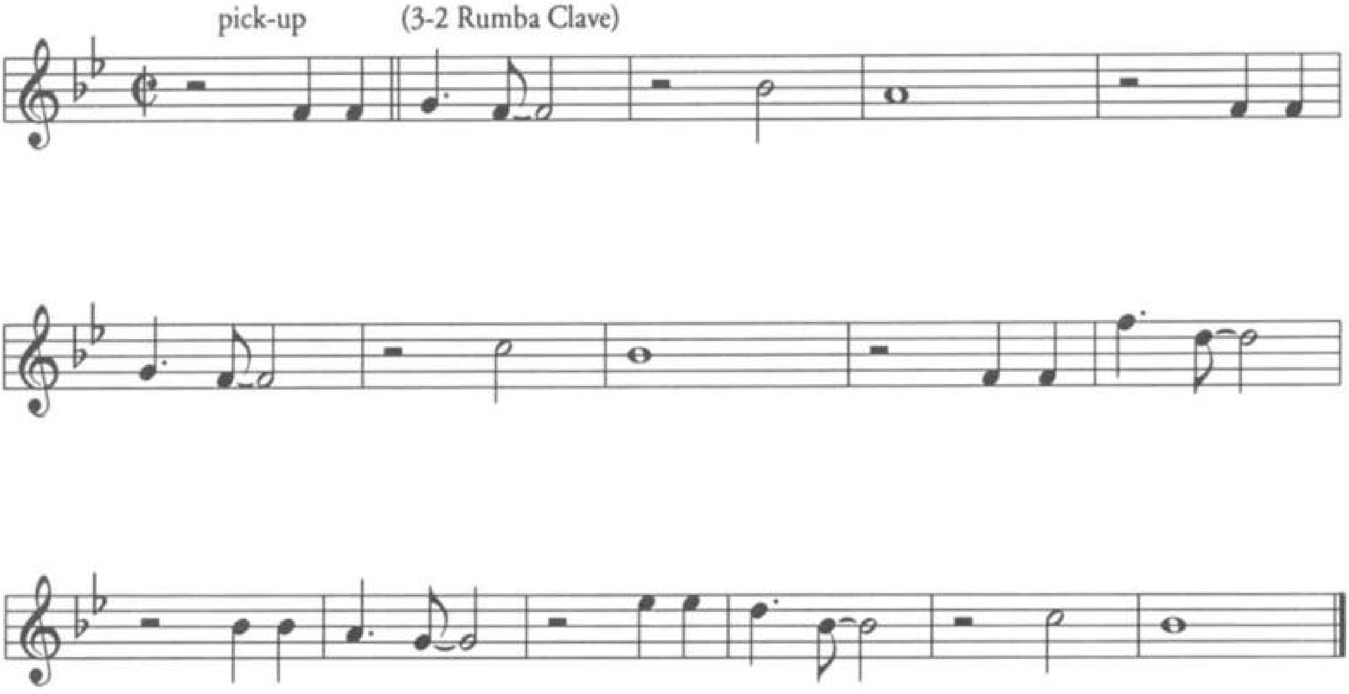
2). Now, by doubling the meter to cut-time, and superimposing *clave* over this melody - in both 3-2 and 2-3 - determine which fits more naturally. **(fig. 4.187):**
(It is evident that 3-2 *clave* is the better choice.)

3). Adjust the rhythm - Now, by slightly adjusting the rhythm of the melody line to accent the *bombo* on the three-side of *clave*, we now have an example of "Happy Birthday" in 3-2 *clave*. Further, by choosing 3-2 *rumba clave* instead of *son clave*, and supporting the melody with a *mozambique* rhythm, a more exciting rendition results. (Please refer to Chap. V for a transcription of the *mozambique* rhythm). **(fig. 4.188):**

4.187 Cut-Time Melody With 3-2 Clave

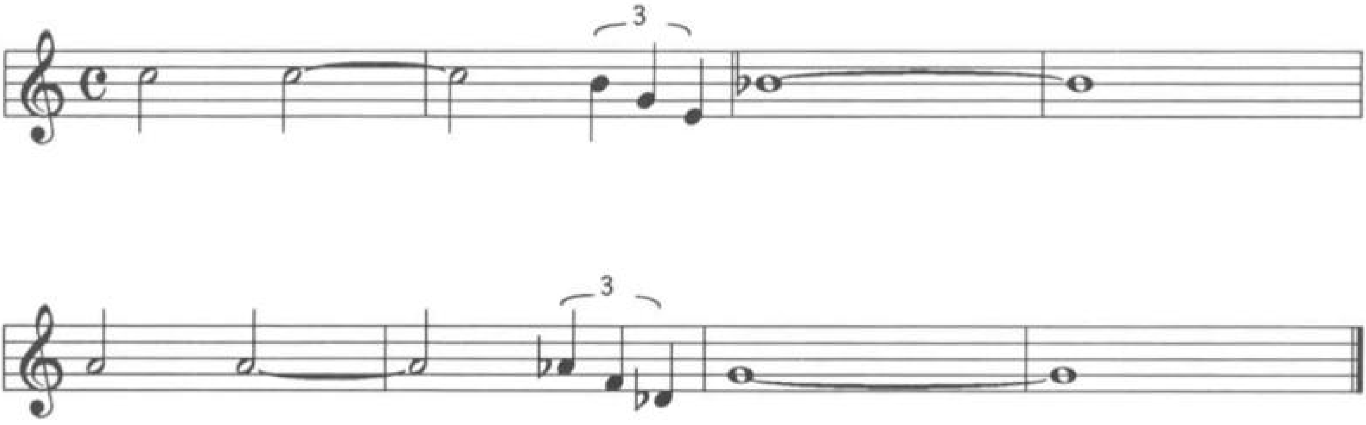


4.188 "Happy Birthday" in 3-2 Rumba Clave

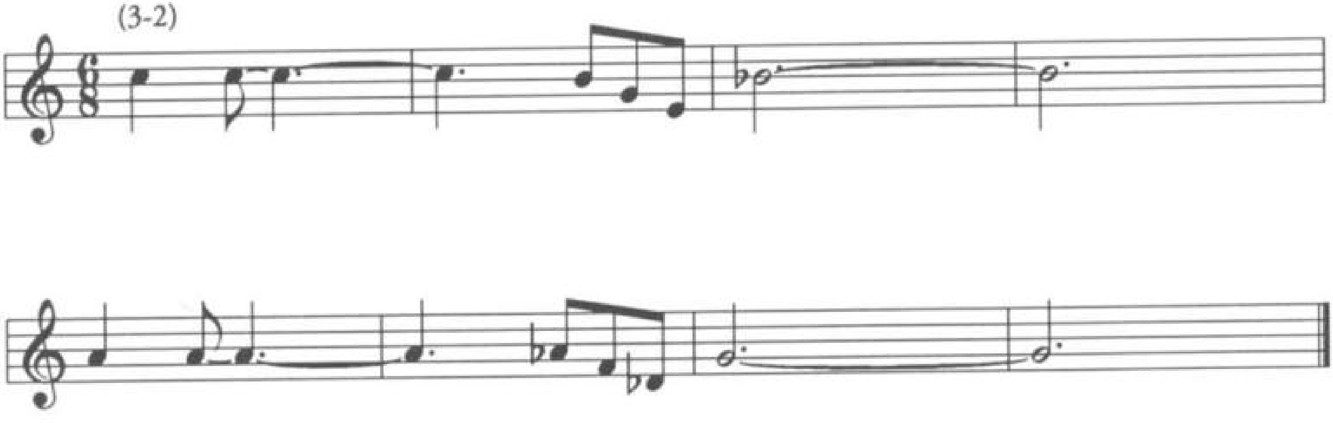


The Kaper/Washington standard, "Green Dolphin Street", provides a little more work as far rhythmic adjustment is concerned. The "A" section contains several whole and half-notes, as well as quarter-note triplets, which could be easily transformed to 6/8 meter (and 6/8 *clave*). **(fig. 4.189a-b):**

4.189a "Green Dolphin Street" Excerpt

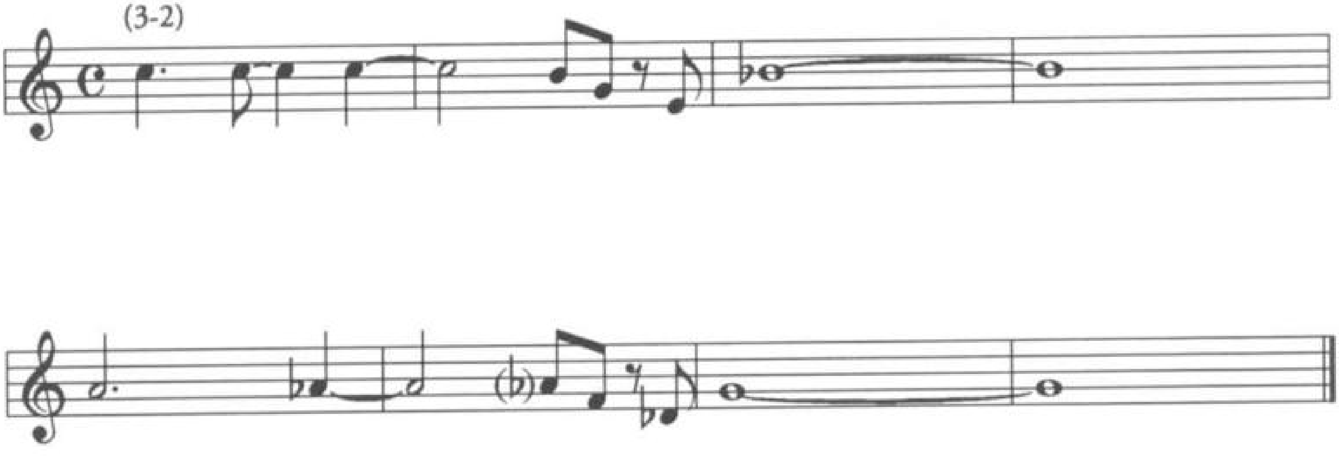


4.189b GDS in 6/8 Clave



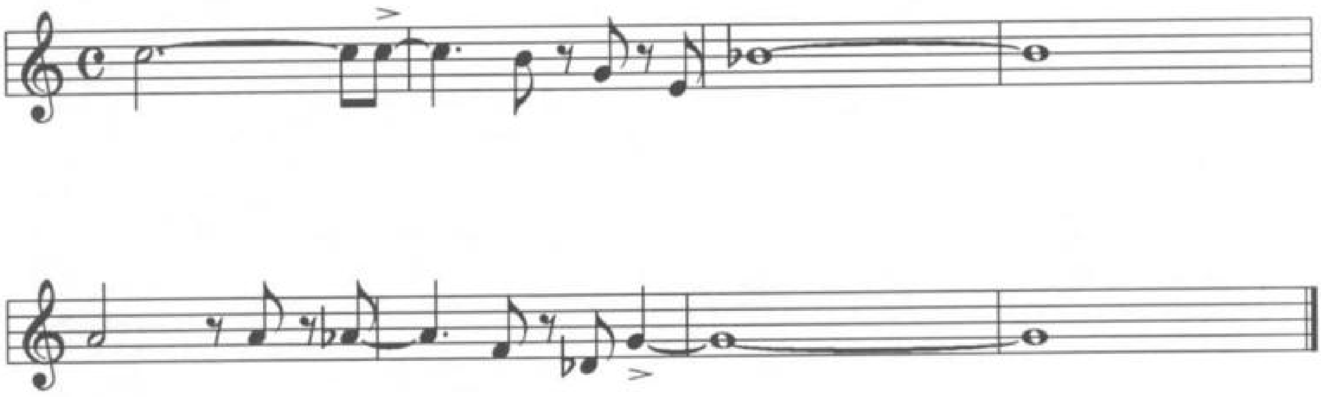
To play this melody in 4/4 and in *clave*, follow the above procedures of playing the original melody against both 3-2 and 2-3 *claves*, and find the suitable *clave*. After deciding on the *clave* - in this case, 3-2 - adjust the melody to fit with the *clave*, such as in the following example. **(fig. 4. 190):**

4.190 GDS in 3-2 Son Clave



Here is the "A" section again, this time altered to fit with 2-3 *clave*. Notice the rhythmic changes, which may include additions (or deletions) of notes in the melody. **(fig. 4.191):**

4.191 GDS in 2-3 Son Clave



The above examples are somewhat simplified, but present a methodical approach to writing melodies in *clave*. An outstanding treatment of "Green Dolphin Street" may be heard by **Gonzalo Rubalcaba** on his 1986 release entitled *Live in Havana*, (Messidor 15960).

For more examples of the treatment of jazz standards "in clave", listen to such artists as **Tito Puente, Poncho Sánchez, Fort Apache, Mongo Santamaría,** etc... A standard like Monk's "Straight No Chaser", for example, needs no rhythmic transformation, as his melody seems to fit naturally with 2-3 *clave*. {Listen: "Straight No Chaser", arranged by Brian Murphy and Tito Puente - Tito Puente, *Lambada Timbales*, Concord Picante, CCD-4399, 1990.} Monk's music seems to lend itself quite favorably to *clave* transformation, as is also the case on Fort Apache's album *Rumba Para Monk*, with arrangements by **Jerry González**, as well as **Kenny Kirkland's** self-titled album and the song "Criss Cross". {Listen: *Rumba Para Monk*, Jerry González and Fort Apache, Sunnyside SSC 1036D, 1989; "Criss Cross", Kenny Kirkland, GRP 9657, 1991.}

STANDARD BREAKS AND RIFFS

The essential salsa "vocabulary" for each musician includes not only the various rhythmic patterns played (on their instrument) for each rhythmic style and their numerous variations, but several standard breaks, riffs and other tools. The following represent the basic necessities for any salsa musician.

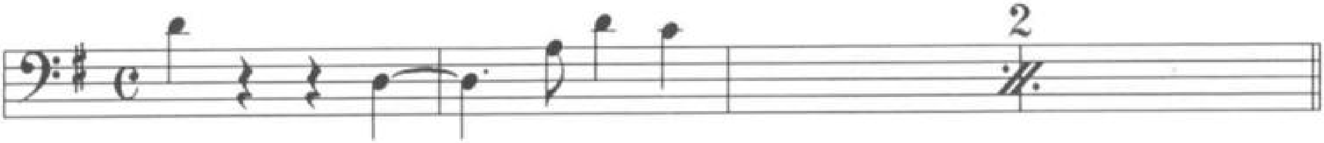
Beginnings, Transitions and Endings

Unless a song to be performed has a specific arrangement - including introduction, verse, bridge, *montuno, mambo,* solos, etc... - a salsa player may choose from the various options available within the **descarga** (jam session) format. Among those options is the layered introduction, often beginning with either the piano, the bass, or some other instrument which would begin with a vamp (such as the *montuno* or *tumbao).* As an example, listen to the albums entitled *Cuban Jam*

Andy and Jerry González. Courtesy Hector Rivera.

Sessions and *Descargas in Miniature* by **Israel "Cachao" López**. The majority of the songs on these recordings begin with a single instrument, which introduces the rhythm with its respective pattern, such as the following example from the song, "Descarga Cubana", which begins with the bass' *tumbao.* **(fig. 4.192):**

4.192 "Descarga Cubana", Israel "Cachao" López



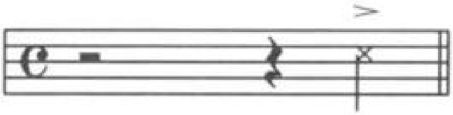
What generally follows the individual instrument's introduction is any one of several percussive breaks or riffs, which serve to bring in the entire rhythm section (described below). A *descarga* may sometimes begin with an instrumental solo in rubato fashion, followed by the entire ensemble entering at once.

Descarga endings vary anywhere between simultaneous breaks, to held chords (fermati) and drum rolls, to call-and-response breaks, or even fades. The latter method is somewhat difficult in a live context, given that amplification tends to make it rather awkward to fade while playing. The following are a few of the most common beginnings, endings and segües in salsa.

Ponche

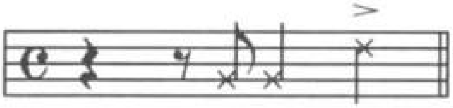
Ponche refers to the fourth beat of a measure (in 4/4 time), and is used as either an introduction or ending for any instrument. In a layered introduction - following a four-measure piano *montuno*, for example - the rest of the rhythm section may play the *ponche* in order to establish the rhythm. **(fig. 4.193):**

4.193 Ponche



Sometimes, *ponche* is anticipated by the tumbadora playing beats 2+ and 3 (as bass tones) leading up to the *ponche*. **(fig. 4.194):**

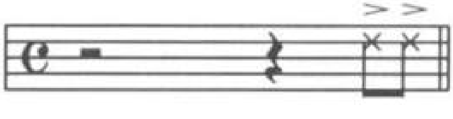
4.194 Ponche Anticipated by Beats 2+ and 3



"Four-and"

Like *ponche* (plus an eighth-note), this break is also used as a means of introduction or ending, and is especially important for introducing solos, particularly piano, bass, *tres* or other rhythm section instrument. It often follows a high dynamic section - such as the *montuno* section - and brings the level down for the instrumental solo; the change in dynamics occurs when the bongo player moves from the bell to the bongos, and the timbal player moves from bell or cymbal to the sides. **(fig. 4.195):**

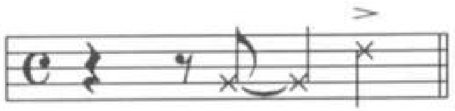
4.195 "Four-And" Break



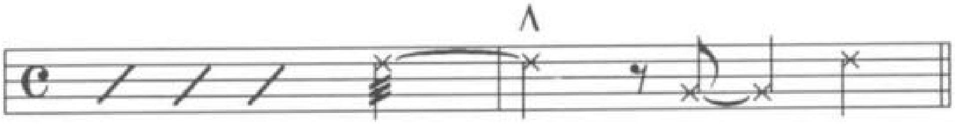
Conga

One of the "rhythmic cells" referred to by Fernando Ortiz (see Chap. I), the *conga* literally accents the three-side of *clave* on beats 2+ and 4, and moves from dominant to tonic. The *conga* break may also be used as an intro or ending, as well as a transitional break to a solo (usually a percussion solo). It is often set up by a timbales *abanico* leading up to beat 1, which may be played by the entire ensemble. **(fig. 4.196a-b):**

4.196a "Conga" Break



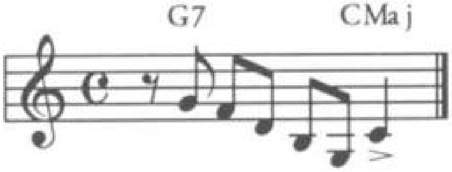
4.196b "Conga" Break Anticipated by Abanico



V-I Descending Arpeggio

In a I-V, I-IV-V or I-II-V-IV progression, a descending, arpeggiated dominant chord figure (on the three-side of *clave*) is used as an ending, stopping the ensemble on the tonic chord on *ponche* (beat 4). This figure is often repeated several times before the actual ending is played. **(fig. 4.197):**

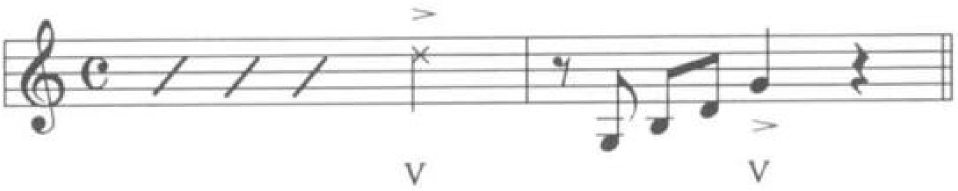
4.197 Descending Arpeggio



I or V Ascending Arpeggio

The following figure is played on the two-side of *clave*, and is often set-up by a *ponche* on the previous measure. It is most frequently used as a transition between sections, such as verse to *montuno*. **(fig. 4.198):**

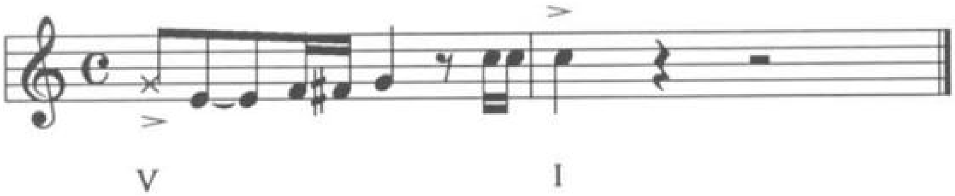
4.198 Ascending Arpeggio



Danzón ending #1

Following the *mambo* section of a *danzón* there is usually a return to the *baqueteo* (*danzón* pattern) before the ending. A majority of *danzones* end with a stop by the ensemble on the tonic chord on beat 1, followed by a piano or flute figure ascending to the dominant (which is slightly ritarded or pulled back), and a short rhythmic figure by the ensemble, resolving to the tonic on beat 1 of the next measure. **(fig. 4.199):**

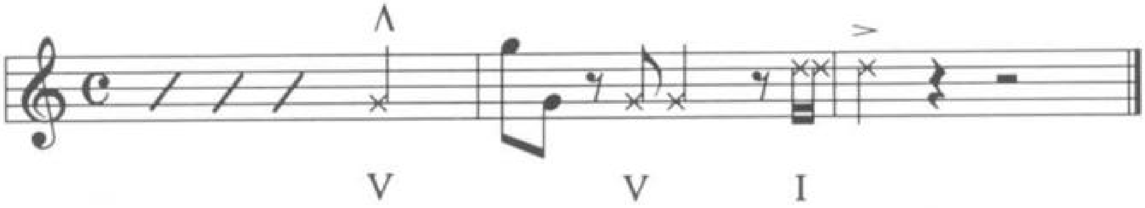
4.199 Danzón Ending 1



Danzón ending #2

The other common *danzón* ending ends the closing *baqueteo* on *ponche* (beat 4), followed by an octave figure played by either the flute or piano, then a figure on beats 2+ and 3, and ending with a figure on beats 4, 4+ and 1, which is often pulled back in tempo (ritardando); the timbales player may play the figure as written, or may play a 5 or 7-stroke roll. **(fig. 4.200):**

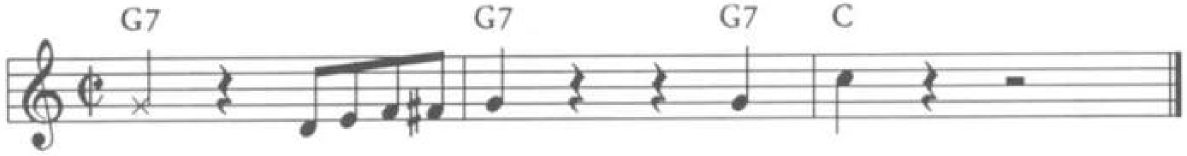
4.200 Danzón Ending 2



Merengue ending

The most common ending for *merengues* is a figure in which the entire ensemble stops on beat 1 on the dominant chord, followed by an ascending figure up to the fifth scale degree which is played (usually by the piano or horns) on beat 1 of the next measure, followed by a dominant chord on beat 4, and the last tonic chord on beat 1 of the final measure. **(fig. 4.201):**

4.201 Standard Merengue Ending

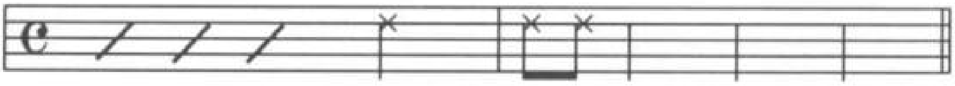


Standard Percussion Breaks - "Cierres"

The percussion section has a virtually unlimited number of breaks which may be played at any given moment during an arrangement. Breaks are referred to as **cierres**, literally maning "closures". The usual (and appropriate) place for a percussion *cierre* is the *montuno* section, particularly during an instrumental solo. A break may also be used as a "breakdown", for example, when the lead singer initiates audience participation, or introduces the members of the ensemble. In general, all of the percussion instruments (except for the *claves*) tend to play the breaks. Depending on the song (and musicians), the *güiro, maracas*, *chékere* or *güira* may either play the break, or continue their patterns throughout.

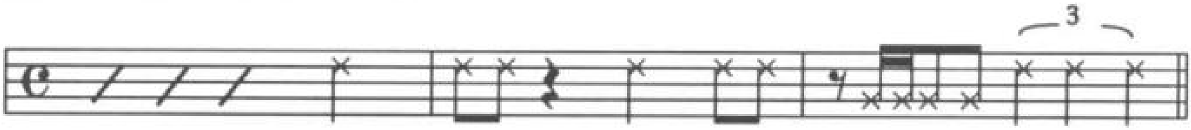
#1). 4 one-and (also used to introduce solos). **(fig. 4.202):**

4.202 Standard Break 1



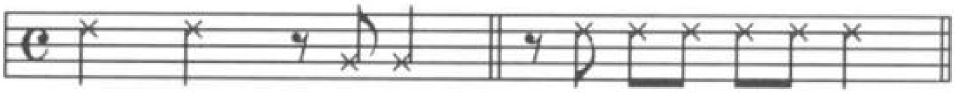
#2). Above plus… **(fig. 4.203):**

4.203 Standard Break 2



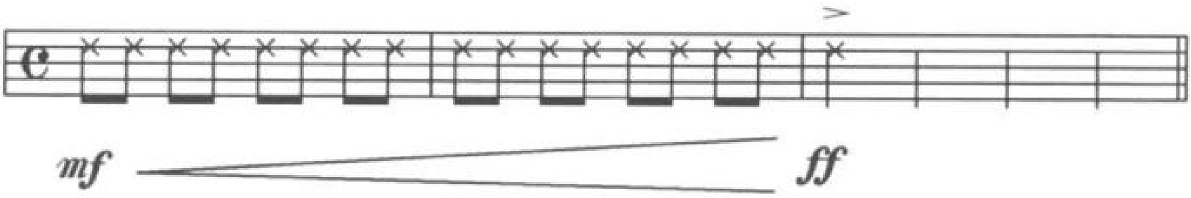
#3). 1-2-and4 (typical son) **(fig. 4.204):**

4.204 Standard Break 3



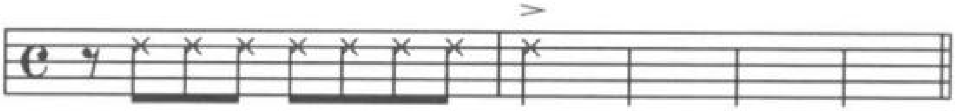
#4). Eighth note buildup, from two to four measures long, usually with cymbal crash on beat 1 of final measure **(fig. 4.205):**

4.205 Standard Break 4



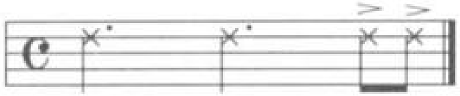
#5). One measure eighth note buildup, no "1" in first measure. **(fig. 4.206):**

4.206 Standard Break 5



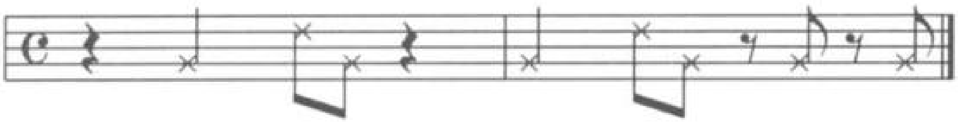
#6). Three-side of *clave* pattern plus 4+. **(fig. 4.207):**

4.207 Standard Break 6



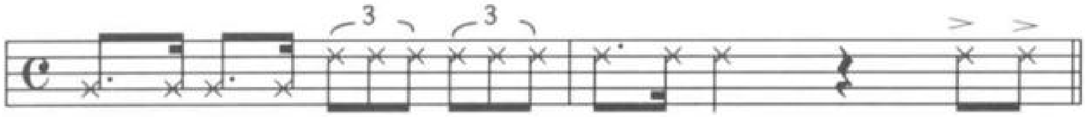
#7). "Salt Peanuts". Played in call and response style*. **(fig. 4.208):**

4.208 Standard Break 7



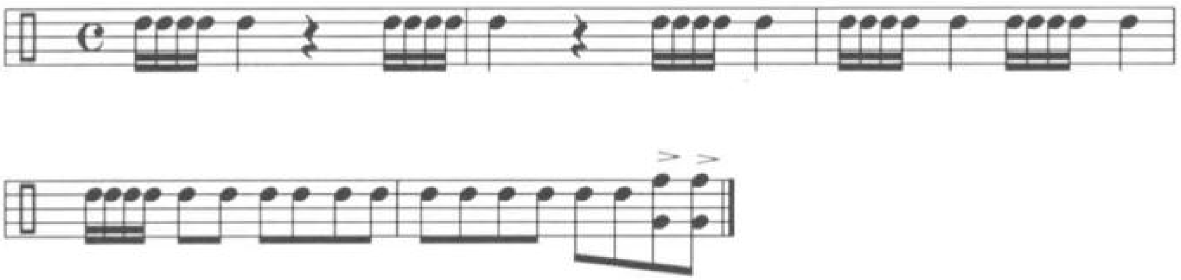
#8). Dotted eighth/sixteenth pattern. **(fig. 4.209):**

4.209 Standard Break 8



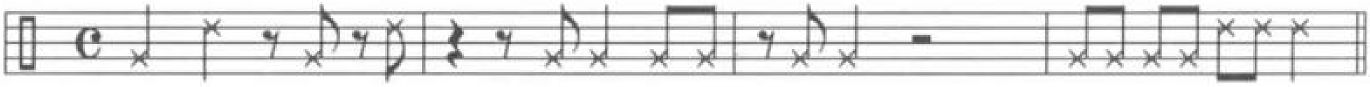
#9). "Hierro", popularized by timbalero **Ulpiano Diaz** and flautist **José Fajardo**, is often heard in a **charanga** orchestra, and is played by the flute, timbales' cha bell, güiro and conga. The last two eighth-note hits may be played on the timbales' low drum and cymbal. (fig. 4.210):

4.210 Standard Break 9



#10). Perhaps one of the most popular percussion breaks in Afro-Cuban music, this break has been popularized by such artists as **Conjunto Kubavana**, **Arcaño**, **Patato** and **Tito Puente**, although its origin is disputed. **(fig. 4.211):**

4.211 Standard Break 10



Any instrument in the ensemble may actually play these breaks. *It is particularly effective for a melodic instrument to play one of the "call-and-response" breaks during a solo (such as in figure 4.208), at which point the entire ensemble will respond.

These are but a few of the many breaks, riffs and standard figures in salsa's many rhythmic styles. Perhaps the best teacher is one's own ear; listening to a variety of artists and interpretations will undoubtedly provide more than this author could possibly document. Again, understanding and exploring salsa's percussion instruments is vital to any instrumentalist seeking the secrets of this music.

EXERCISES FOR INDEPENDENCE

In order to develop a strong rhythmic sense, a number of exercises are suggested which will help build your independence, and your salsa accompaniment chops. All of these exercises should be performed in both 2-3 and 3-2 *son clave*, unless *rumba* or *6/8 clave* is indicated.

Clave Exercises

1). Sing or clap the *clave* pattern while you tap the pulse.

2). Sing the *montuno* pattern while you tap or clap a) quarter notes, b) the pulse, and c) the *clave.*

3). Play the *montuno* while tapping a) quarter notes, b) the pulse, and c) the *clave.*

4). Play the *montuno* in the right hand and the bass *tumbao* in the left hand while tapping a) quarter notes, b) the pulse, and c) the *clave.*

5). Tap *son clave* in one hand and *cáscara* in the other, then switch hands.

6). *Son clave* in one hand and the *cáscara* variation in the other, then switch hands.

7). *Son clave* against the timbales bell pattern.

8). *Son clave* against the *mozambique* bell pattern.

9). Tap *rumba clave* against the *cáscara* pattern; switch hands.

10). *Rumba clave* against the *cáscara* variation.

11). *Rumba clave* against the *mozambique* bell pattern.

12). *Rumba clave* against upbeats.

13). *6/8 clave* against the pulse.

14). *6/8 clave* against quarter notes (3/4).

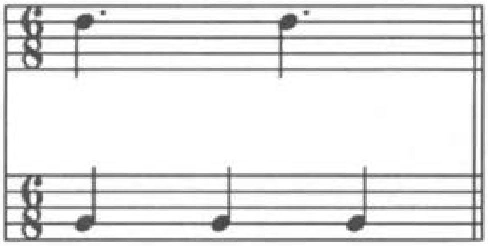
15). *6/8 clave* against eighth notes.

Metric Juxtaposition

The following additional exercises present ways of developing a sense of metric juxtaposition, such as duple meter against triple meter. It is suggested that two distinct sounds (or body parts) be used in order to differentiate between one pattern and the other, such as singing and tapping, clapping and stepping, etc…

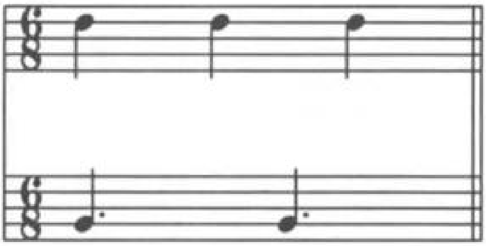
1). "Two against three" **(fig. 4.213a):**

4.213a Two Against Three



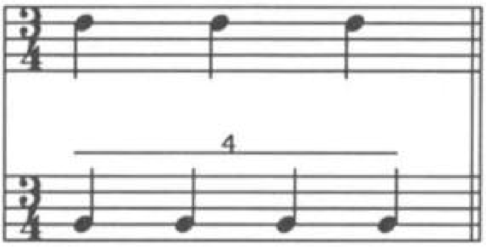
2). "Three against two" **(fig. 4.213b):**

4.213b Three Against Two



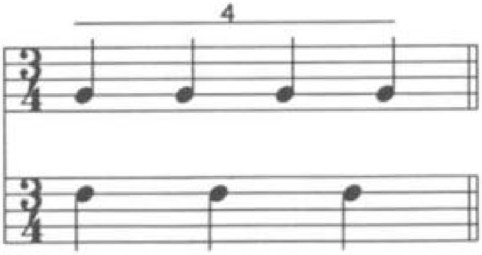
3). "Three against four" **(fig. 4.214a):**

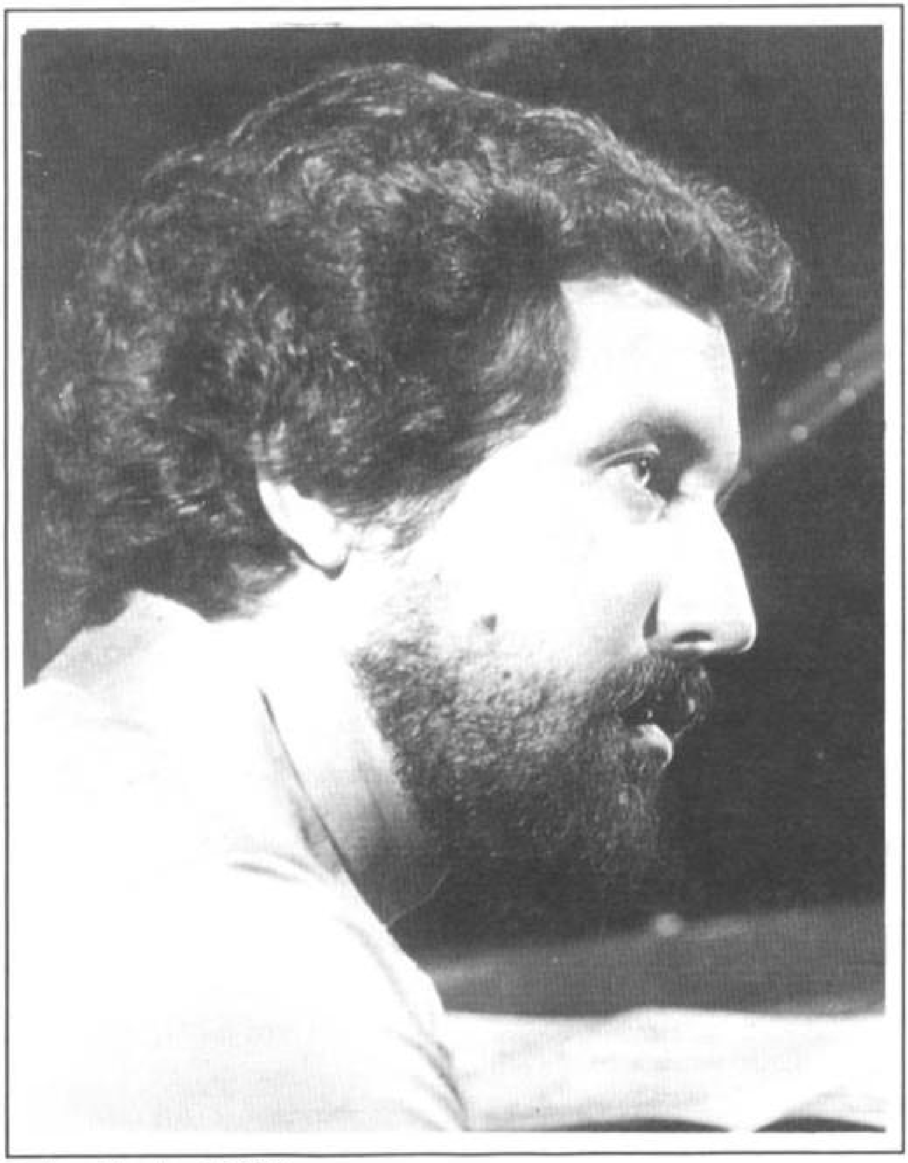
4.214a Three Against Four



4). "Four against three" **(fig. 4.214b):**

4.214b Four Against Three





Emiliano Salvador. © EGREM.

Chapter V.

Rhythmic Styles and Structures

THE RHYTHMS OF SALSA

Throughout the development of salsa, the **son** and **rumba** have served as vehicles through which many rhythmic styles have been created, combining with several religious styles of drumming and rhythms.

The Four Cornerstones of Afro-Cuban Rhythm

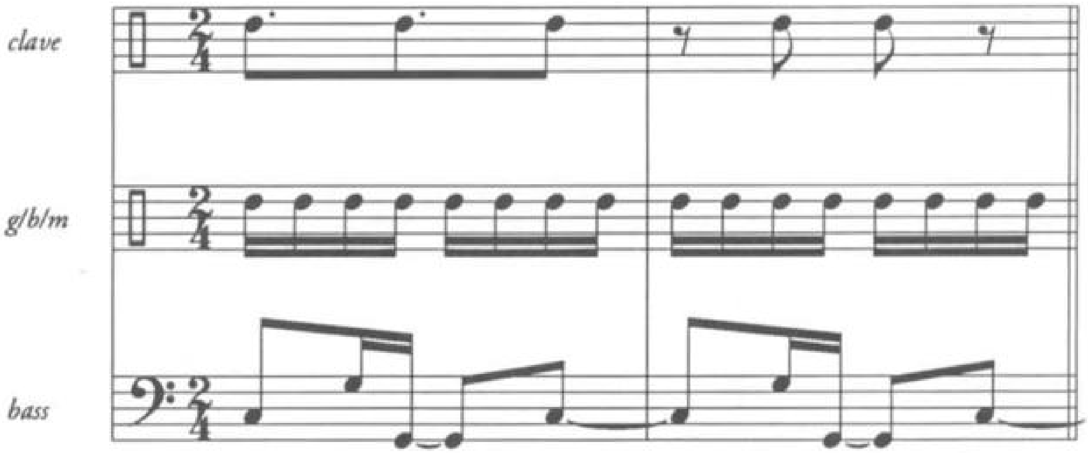
There are four Afro-Cuban forms of secular music which serve as precursors to today's popular rhythmic styles. These are: **son, rumba, danzón** and **canción.**

Son serves as the root of numerous contemporary forms, and can be described as the popular dance music of the peasant or working-class. It combines Spanish lyricism and string instruments with African-derived instruments and African rhythms and harmonies. This form began to take shape during the latter half of the 19th Century in the **Oriente** province of Cuba, as slavery neared its end, and the mixing of Black and Spanish cultures accelerated. An early form of the *son* - called **changüí** - serves as a precursor to contemporary *son*, and is characterized by the unique combination of African and European instrumentation. Through the *son*, numerous styles were incorporated into mainstream popular Cuban music, giving birth to such hybrids as: **afro-son, guajira-son, rumba-son, son-montuno** and **son-pregón**, to name a few. What distinguishes these various styles ranges from styles of instrumentation to specific lyric or dance styles, rhythmic phrases and patterns, or tempo. Much of the credit for the creation of these hybrids must be given to Cuban composer/bassist **Ignacio Piñeiro**, who is perhaps the most important pioneer of the Cuban *son*.

The lyric form of the *son* typically contains the **décima** - a ten-line, octosyllabic verse - which may be alternated with a refrain. Following this structure is the **estribillo** (refrain), which is then repeated in call-and-response fashion with a lead vocal improvisation (**coro-pregón**), in a section known as the **montuno**. The *son* is characterized by a layering of three basic, independent rhythmic figures. Traditionally, the instrumentation consists of a combination of African-derived instruments, such as **bongos, maracas, güiro** and **claves** (percussion); the **marímbula** and/or the **botija** (to provide the bassline), and Spanish-derived string instruments - in particular the guitar - and the signature instrument of the *son*, the Cuban **tres**. The contrabass became the standard replacement for the *marímbula* and *botija* around 1920.

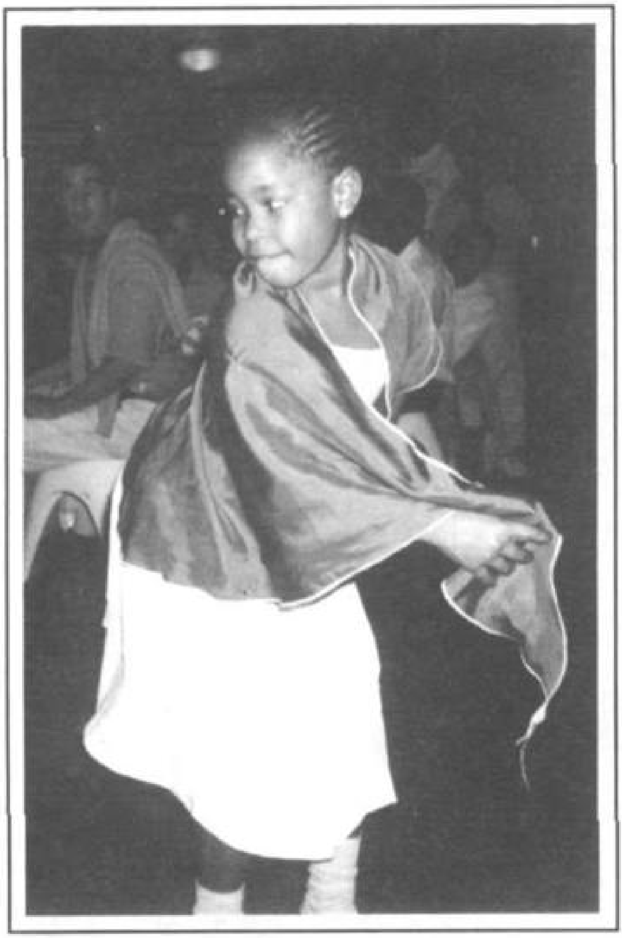
The *son* is characterized by the constant juxtaposition of three independent rhythmic patterns all working together in a highly dynamic and syncopated mechanism. Generally speaking, the three principal parts are (bottom to top): 1) the syncopated (anticipated) bassline, or **tumbao**; 2) the rhythm guitar, the bongos - the bongo part is referred to as **martillo** - and the maracas; and 3) the **clave**. Each polyrhythmic part maintains a specific relationship with the other, and with the *clave*. The following transcription demonstrates the general structure of the *son*. Note that it is written in 2/4 meter, the traditional notation. **(fig. 5.0):**

5.0 Son Structure



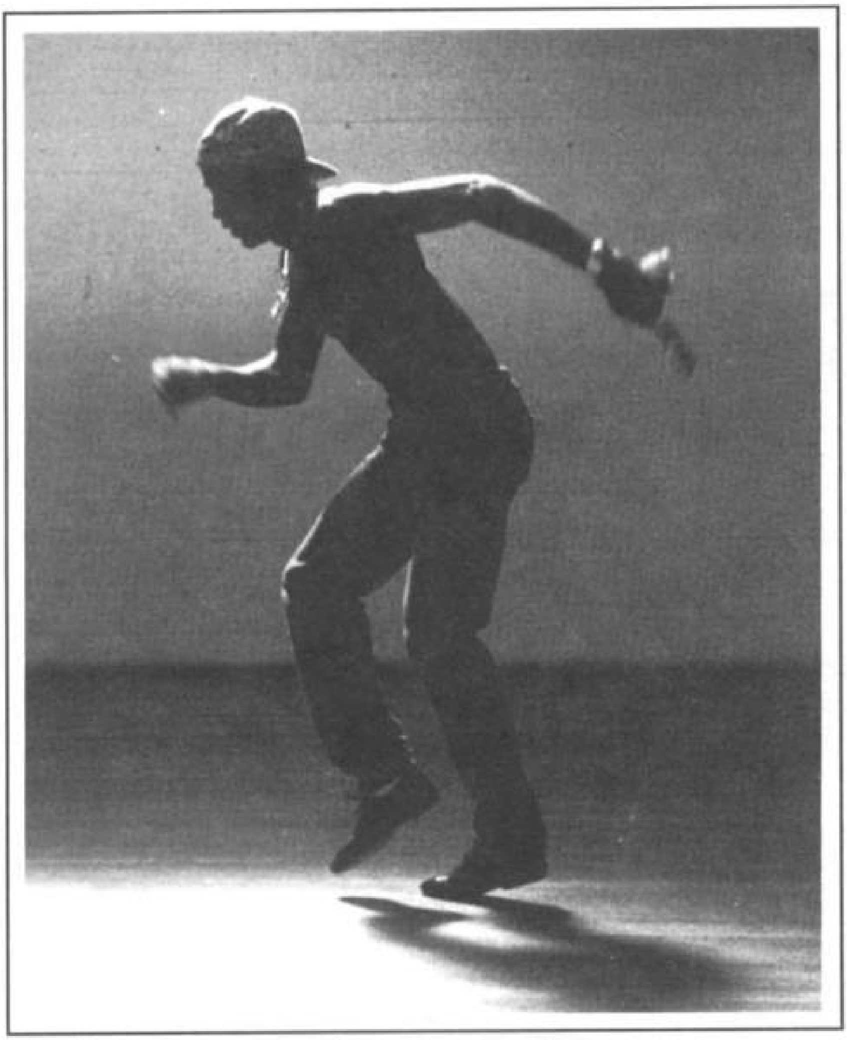
Yambú *dancers, Conjunto Folklórico Nacional, Havana, 1990. Courtesy Nancy Berglass.*

Rumba is a folkloric, secular music and dance form consisting of drumming, dancing and call-and-response singing. [This is not to be confused with the Americanized version known as "rhumba", popularized in the 30's by orchestras in dance halls and on film.] Cuban *rumba* is derived from several African elements, the most important being of Bantú (Congolese) origin, with influences of the Spanish Flamenco style of **rumba gitana** or **rumba flamenca** (gypsy rumba).


Young guaguancó *dancer: Isvel Poe Miranda, Havana, 1992.*
© Rebeca Mauleón.

There are three main styles of *rumba:* **yambú, guaguancó** and **columbia:** 1) the *yambú* - the oldest style, was played during colonial times, and is sometimes referred to as "yambú de tiempo España". It is the slowest of the styles of *rumba*; and is played in 2/4 or 4/4 meter*; 2) the *guaguancó* is of moderate to fast tempo - also in 2/4 or 4/4* - with a heightened polyrhythmic structure, and 3) the *columbia* is played in 6/8 meter*, and contains many African elements in its lyrics, polyrhythmic structure and dance style. The *columbia* comes from the rural areas of Cuba, and is primarily danced by men (either solo or in a challenge between two men), while *yambú* and *guaguancó* emerged in the urban areas, and are danced by male-female couples. The typical *rumba* instrumentation traditionally consists of **tumbadoras** or **cajones, claves** and **palitos** or **cucharas**, and shakers or rattles, such as **maracas, atcherés** or **marugas**. Each instrument is responsible for a specific contrapuntal part, and each style contains several parts, as well as variations. *Rumba* styles vary regionally, and the most prominent styles originated in Cuba's Havana and Matanzas provinces.

* Rumba is not a notated form, as is common with many folkloric styles of music. The metric denominations presented here merely illustrate the manner in which these styles are played. However, there are many cases where duple and triple meter are juxtaposed, particularly in the *columbia*. Furthermore, the improvisational language of the drumming often combines phrases in different meters, enhancing the syncopation against the polyrhythmic bases of each style.



Columbia *dancer: Bárbaro Ramos (of the Muñequitos de Matanzas), San Francisco, 1992. © Rebeca Mauleón.*

Columbia *dancer: Chiquitico, Conjunto Folklórico Nacional, Havana, 1990. Courtesy Nancy Berglass.*

Los Muñequitos de Matanzas, Stanford University, 1992. © Rebeca Mauleón.

The **danzón** is a 19th-Century Cuban dance and musical form that evolved from early European country and court dances, combined with European classic instrumentation of strings, brass, woodwinds, and rhythm section (where the Afro-Cuban elements are most obvious). The predecessors to the *danzón* style include the **contradanza, danza** and **habanera.** The instrumentation began with groups comprising woodwinds, brass and tympani in what is known as the **orquesta típica**. In the early part of the 20th Century, the **charanga** orchestra emerged, consisting of strings and flute with a rhythm section, which includes **timbales,** the **güiro,** the **tumbadora** (added around 1940), piano and contrabass. The *danzón* is a relaxed and elegant style, and features virtuosistic passages by the flute and piano. One of the most important figures in the *danzón* and its development was **Antonio María Romeu,** a prolific composer who made important innovations in terms of instrumentation and form.

The typical *danzón* form consists of: 1) **introduction** or "A" section (usually 16 measures), also called the **paseo**; 2) the **principal melody** or "B" section, which features the flute; 3) a **repeat** of the introduction (A), and 4) the "**violin trio**" or "C" section, which features the string section. It was in this section that **José Urfé** further defined the *danzón* form by adding elements of the Cuban *son*, maintaining this strophic form (ABAC). Development of this section continued in the late 1930's, when **Antonio Arcaño** and **Orestes** and **Israel "Cachao" López** expanded the *danzón* style with a section called **nuevo ritmo** ("new rhythm"), later known as **mambo**. This "new" section (D) incorporated new elements in terms of instrumentation and harmony, and often borrowed famous classical and popular musical themes. The *mambo* section established a vamp over which the flute, violin or piano would improvise.

Canción is a simple yet fundamental musical form consisting mainly of lyrics, harmony and melody, with very basic rhythmic accompaniment. The phrasing and harmony, however, can be very complex. The most common setting for this style is voice and guitar, and is often referred to as **trova**.

Common Cuban Rhythms & Styles

Afro - An ensemble adaptation of sacred **batá drum** rhythms, which was originally used by many bands to interpret sacred music or lullabies, but is often used in a secular context.

Bolero - A slow, lyrical ballad.

Cha-cha-chá - This popular dance, which was derived from the *mambo* section of the *danzón*, was created by **Enrique Jorrín**, who popularized the *cha-cha-chá* in the 1950's. The term was inspired by the sounds of the dancers' feet as they scraped the floor.

Conga (de comparsa) - A fast, syncopated rhythm and dance played traditionally for **carnaval** by groups known as **comparsas**, featuring **conga** drums, snare drums, **bombos** (hand-held bass drums), **sartenes** (frying pans), trumpets, bells and other percussion. The two principal styles are derived from Havana and Santiago de Cuba, and are referred to as **conga habanera** and **conga santiaguera**, respectively. The Santiago style features similar instruments, as well as the **trompeta china** or **corneta china** (Chinese reeded instrument), and **automobile brake drums** (which have a cowbell-like role in the ensemble). *Conga* melodies are generally played by trumpets, which alternate in call-and-response fashion with a chorus in the *comparsa*.

Guajira - Like the song "Guantanamera", the emphasis is on the lyrics, and is characterized by a more floral, arpeggiated style of accompaniment for the guitars, (the traditional instrumentation used). The older style of *guajira* was in 6/8 meter, but the most well-known is in 2/4 and is slow to medium in tempo, and was introduced by **Ignacio Piñeiro** into the popular music format as the **guajira-son**.

Guaracha - Originally a form of **música campesina** in 6/8 meter, the *guaracha* developed as a form of street music and became very influential through the Teatro Buffo (Comic Opera), during which time it became standardized in 2/4. The lyrics were usually satirical or silly, reflecting on the current social or political

Joseíto Fernández. © EGREM.

events of the day. Today, the *guaracha* is played in 4/4 time, and the term is used more to indicate tempo (medium), rather than any specific rhythmic style.

Güiro (6/8) - Traditionally played on beaded **güiros** or **chékeres**, this 6/8 rhythm is used frequently in religious ceremonies. *Güiro* rhythms can also include other percussion instruments, and are often played in various types of ensembles.

Mambo - This style originated as an added-on part to the *danzón* in the late 30's, and subsequently became its own separate dance and musical style: a fast, up-tempo groove. Those credited with the invention of the *mambo* include **Orestes and Israel "Cachao" López, Arsenio Rodríguez** and **Bebo Valdés**. The *mambo* heyday (40's-50's) featured jazz band-style ensembles with large horn sections. Among the most important figures and creators in this stage of the *mambo* was pianist/composer/bandleader **Dámaso Pérez Prado**. New York also played a key role in this phase of the *mambo's* development, spawning a highly stylized dance which crossed over into the American mainstream. [The term "mambo" has an additional meaning; please refer to the section entitled "Song Form and Structures", later in this chapter.]

Mozambique - Another Cuban *carnaval* rhythm and dance, the *mozambique* was created in the 60's by **Pedro Izquierdo** - more widely known as **"Pello el Afrokán"**, and also features various percussion instruments playing layered, polyrhythmic parts. Again, this style is not limited to percussion instruments only; *carnaval* rhythms are frequently adapted to various types of instrumentation.

Pachanga - A vigorous dance with skipping and jumping movements, very popular in the 50's. The conga drums play a specific pattern which is called **caballo** ("horse"). The *pachanga* originated with the *charanga* instrumentation, and is popular in various styles of instrumentation.

Son-Montuno - A term used to refer to the style of *son* that was interpreted by the **conjuntos** beginning around 1940, which is identified by instrumentation and more elaborate arrangements. The *conjunto* of **Arsenio Rodríguez** was the prototype of this style of instrumentation, which was emulated by many of salsa's interpreters during the 60's and 70's..

Songo - A style merging the genres of *rumba, son* and *conga de comparsa* with funk, jazz and other forms. Frequently, groups who interpret *songo* have a percussion section which may include trap drums, **batá** drums and **chékeres**, and/or the standard instruments of *congas, timbales* and *bongos*. Many contemporary groups who interpret this fusion of rhythms also utilize electronic instruments. *Songo* was also referred to as **areíto** in its early stages.

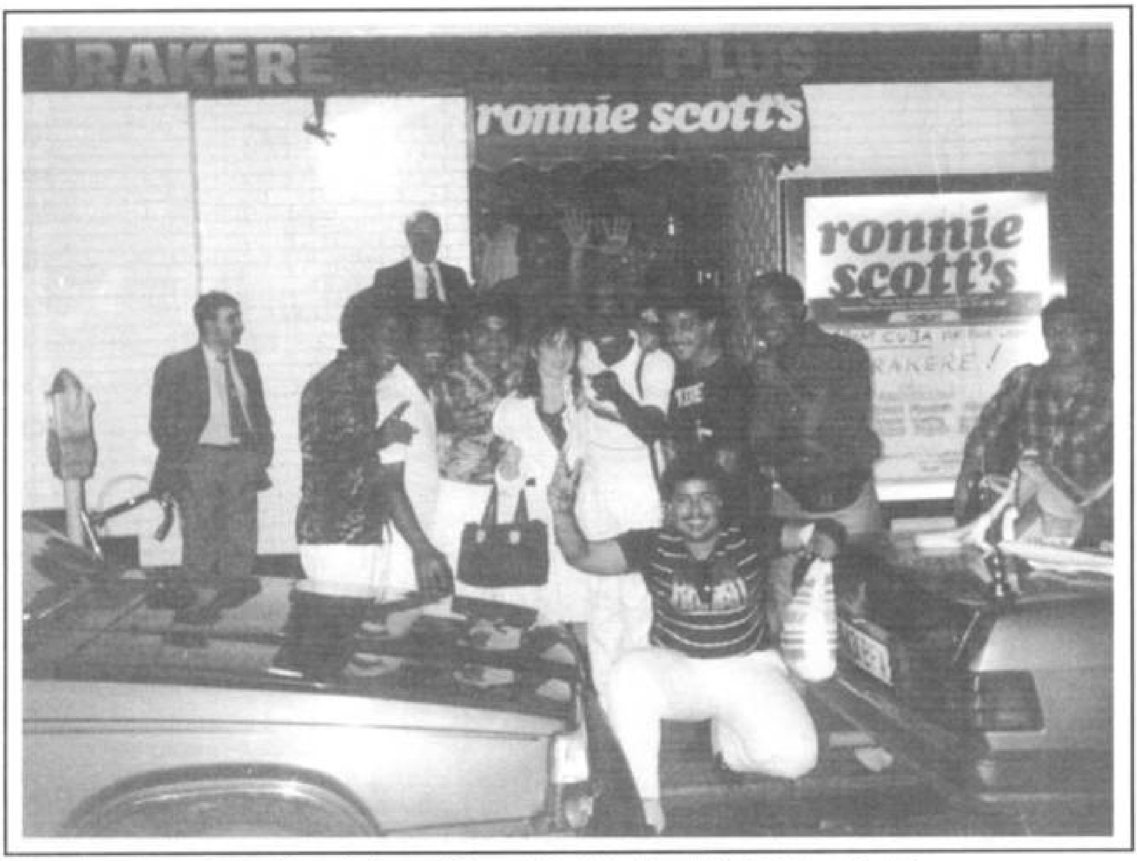
Popular Non-Cuban Styles

The most important non-Cuban musical forms which also play an important role in today's popular salsa music are:

Merengue - This style comes from the Dominican Republic, and is traditionally played on accordion, **tambora**, and **güira** (refer to Chap. II). This style is danced as a fast two-step, and written in cut-time. *Merengue* groups generally have a large saxophone section which plays fast, layered contrapuntal parts. The piano generally takes on the role of the accordion, and often plays a demandingly fast eighth-note vamp continuously throughout.

Bomba - From Puerto Rico, the *bomba* is a folkloric form which contains many different styles. Traditionally it is played on **bombas** - barrel drums similar to congas, although shorter. The rhythmic accent falls on beat 4 - as with **tumbao** - but the patterns are usually in one-bar phrases, and are not necessarily guided by the two-measure *clave* pattern, although a salsa arrangement of a *bomba* would be "in clave".

Plena - Also from Puerto Rico, the *plena* is traditionally played on **panderetas**. In a salsa ensemble, the patterns of the *panderetas* could be played by the conga drums, the timbales or bongos, with added bell patterns to support the rhythm.



The author with members of Grupo Irakere and Orquesta Revé, London, 1989. © Rebeca Mauleón.

SONG FORM AND STRUCTURES

The subject of song form in salsa arrangements can be a multi-faceted topic. However, it is important to recognize the general rules and strategies for playing this music on all of the instruments in the ensemble. As noted in Chapter IV, a good player knows all of the instrument parts, as well as how his/her part fits within the structure of the ensemble.

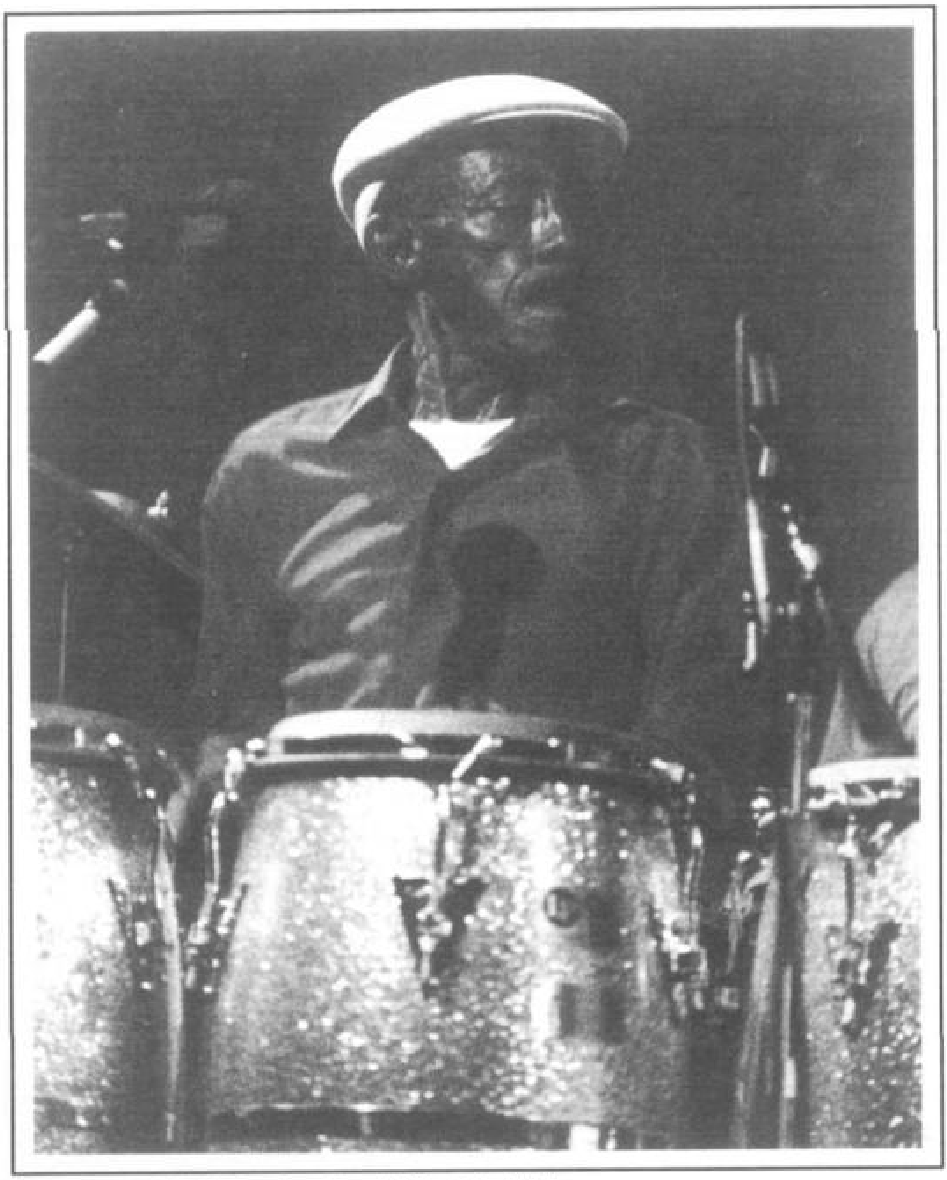
A typical vocal arrangement may begin with a brief introduction, followed by several verses containing a bridge of sorts, followed by an open vamp section which features lead vocal and instrumental improvisation. This may lead to another section or bridge, with a return to the open vamp before the ending. In an instrumental arrangement, the only difference would be the verse(s), which would feature the principal melody (A), followed by a bridge (B), etc... As stated previously, what differentiates salsa from other styles of music is its relationship to the clave. Therefore, the structure and phrases of an arrangement are directly related to the *clave's* direction: **odd-numbered phrases constitute a change in *clave* direction, and even-numbered phrases constitute no change in *clave* direction.**

Beginning A Tune

Each instrument in the rhythm section has a variety of options regarding what type of pattern to play in a particular section of a song. Obviously, a specific arrangement will dictate what each player is supposed to do; however, there will be sections - as in a jazz chart - where each player is responsible for knowing what type of pattern to play, and for ad-libbing. In order to begin any arrangement, **there are two important factors the player must know: the rhythmic style** and **the *clave* direction.** For example, a chart which specifically indicates a rhythmic style such as *son-montuno* in 2-3 *clave*, gives the player sufficient information as to what patterns to play over the indicated chord changes (as well as possible variations). However, unless the song is ad-libbed (or a **descarga**), there will be some structure as to the chord progression, any breaks or changes in dynamics, different sections, rhythm style changes, etc..

Our example will be a *son-montuno* in 2-3 *clave*, in the key of G major. The form will consist of: **intro** (24 bars), **verse** (16 bars), **bridge** (8 bars), ***montuno* section** (8 bars - open for *coro/pregón* and solos), **breakdown** (introducing piano solo), **break and clave change** (out of ***montuno*** section), ***mambo* section** (in 3-2 *clave*), **odd-measure *cierre*** ("break"), ***montuno* section** (in 2-3 *clave*), and the **coda.**

Machete Ensemble horn section. L to r: Jesús Díaz (batá drums), Melecio Magdaluyo, Bill Ortiz, John Calloway, Jeff Cressman and Wayne Wallace, San Francisco, 1989. Courtesy Hector Rivera.



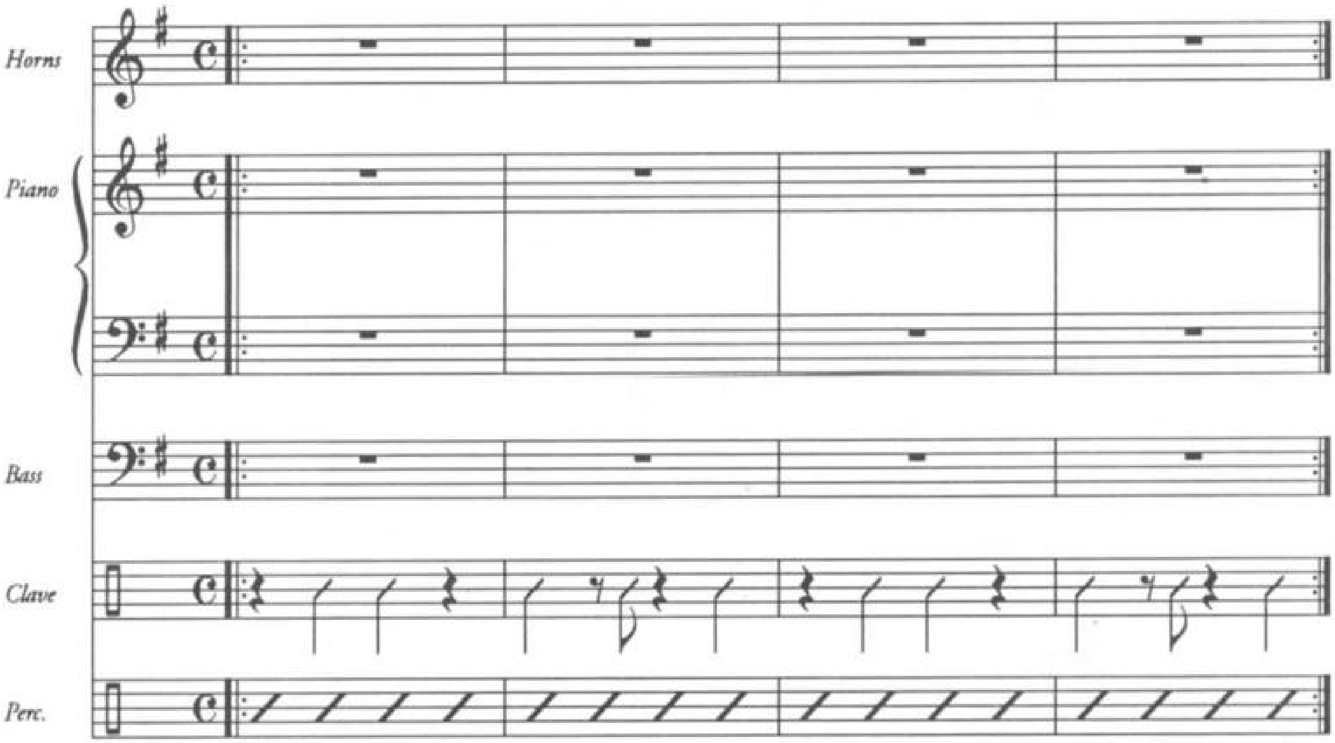
Carlos "Patato" Valdés, San Francisco, 1986. © David Belove.

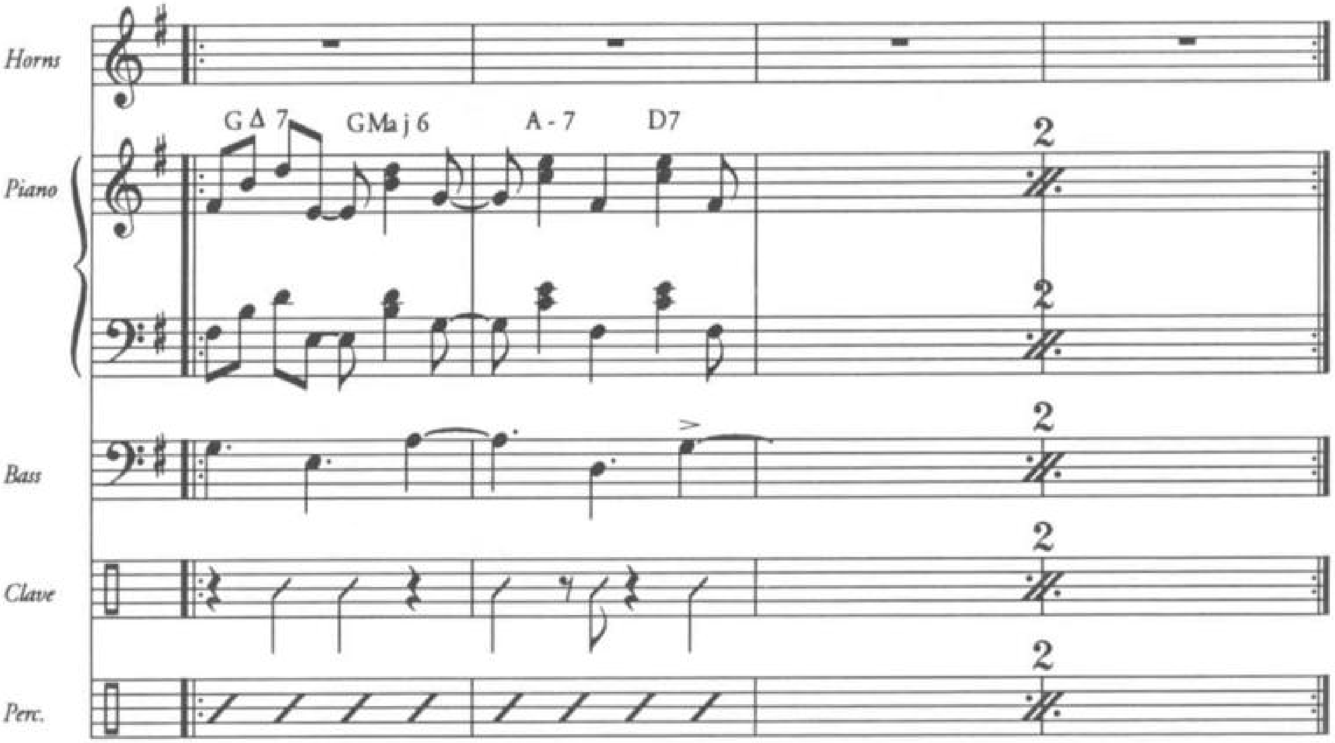
Intros

In our hypothetical *son-montuno* chart, let us imagine that the arrangement begins immediately with the percussion section playing time for 8 measures, which then introduces a four-measure section which repeats four times, featuring a melody over a I-Imaj6-II-V progression in the key of G major. Our instrumentation here will be a "standard" rhythm section plus horns, or **conjunto** plus timbales (see Chap. II). The timbalero/a begins with **cáscara**, the bongocero plays the **martillo**, and the conguero/a plays standard **tumbao** on the *conga* (or higher) drum. After the percussion intro, the bass player begins with standard **tumbao**, and the pianist selects a **montuno** pattern with an arpeggiated I chord (on the 2-side). **(fig. 5.1):**

5.1 Intro

Son Montuno (2-3)


Horns
Piano
Bass
Clave
Perc.

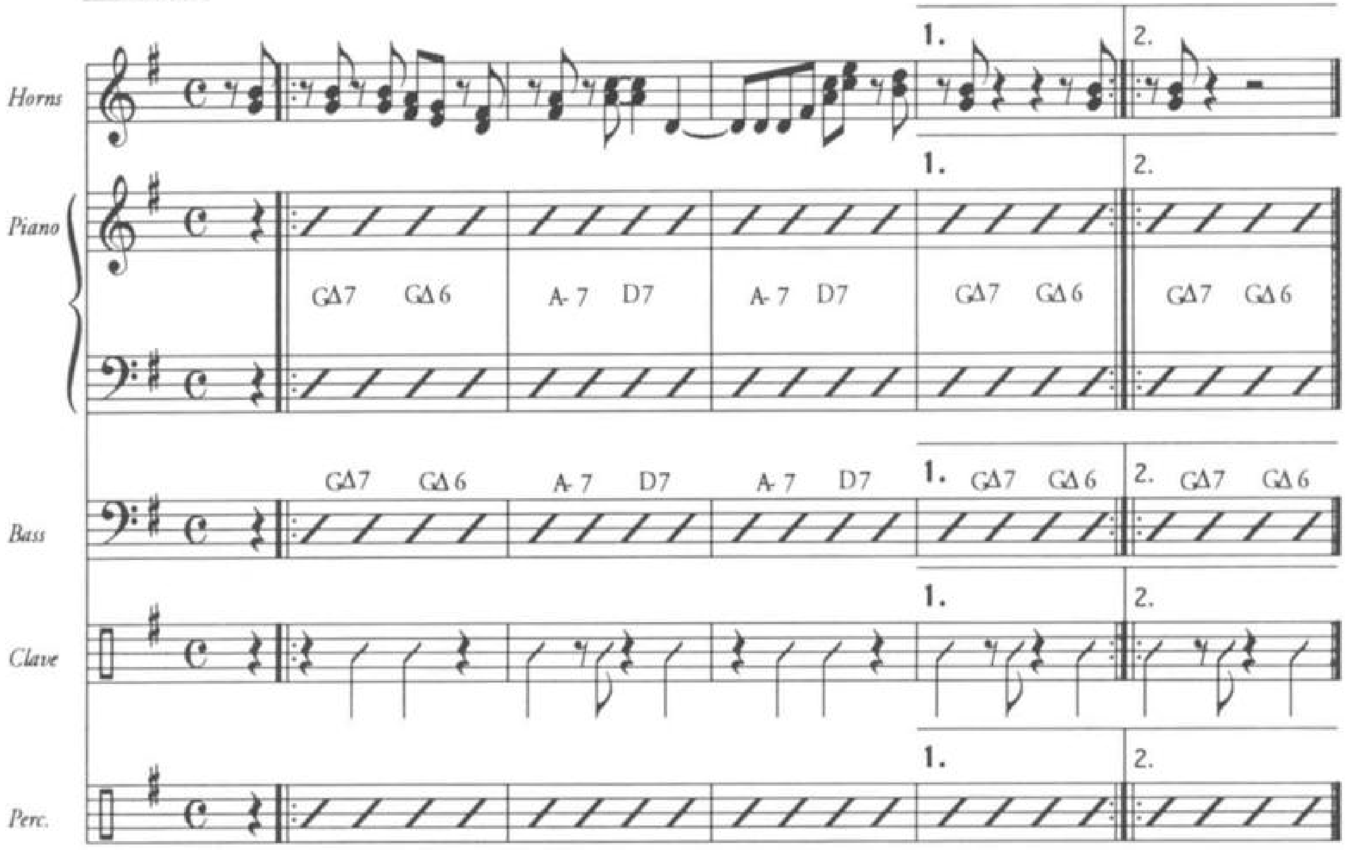

Horns
Piano
Bass
Clave
Perc.
GΔ7
GMaj6
A-7
D7
2
2
2
2
2

Verses

After this has repeated four times, there is a verse which consists of an eight-measure phrase, over the following chord progression: I-I6-II-V-II-V-I7-I6. Verses may of course be much longer than eight measures. (Note that the *clave* is still 2-3). The melody of the verse begins with a pickup, which actually begins in the last measure of the previous phrase. **(fig. 5.2):**

Unless otherwise indicated, the following rules are generally applicable (during a verse) for each instrument in the rhythm section: **bass** - Basic *tumbao,* **piano** - basic *montuno* pattern or chordal comping; **timbales** - *cáscara,* bell or either one with the *clave* pattern on the woodblock; **congas** - standard *tumbao* on one drum (the *conga,* not the *tumba*), and **bongos** - *martillo* with occasional ad-libbing.

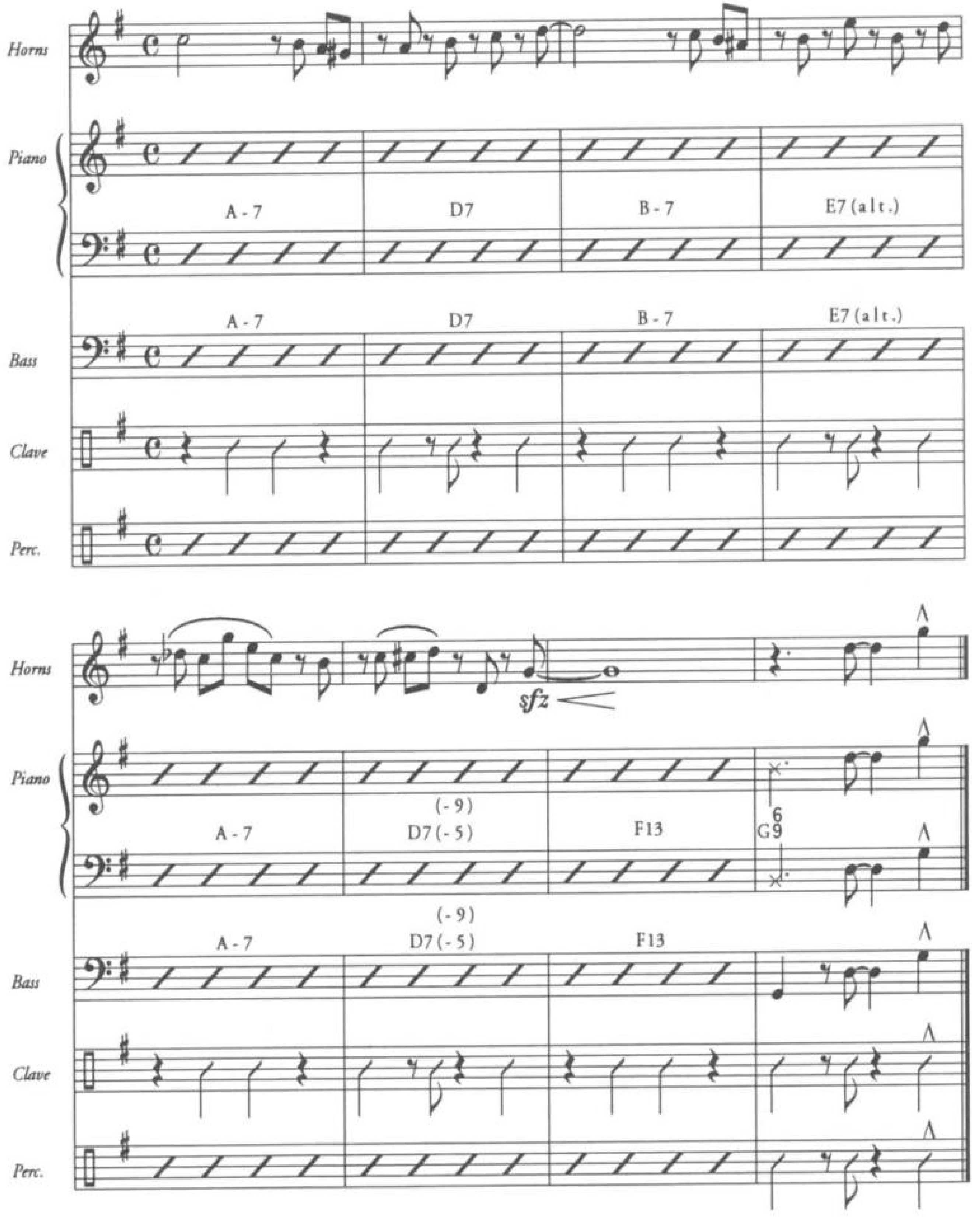
5.2 Verse



Bridge

Following the verse(s), there may be a bridge which may either return to the verse, or lead to the next section called the **montuno** (open vamp). In the bridge, the percussionists may retain their same patterns, or might move to a higher dynamic level with the timbales and bongo players moving to the bells and the conga player moving to the *tumba* on the 3-side. In our hypothetical *son-montuno* chart, the bridge consists of 8 measures, and ends with a **conga** break (See Chap. IV, "Standard Breaks and Riffs"). Again, note that there is no change in *clave* direction; we are still in 2-3 *clave.* **(fig. 5.3):**

5.3 Bridge


Horns
Piano
Bass
Clave
Perc.
A - 7
D7
B - 7
E7 (alt.)
(- 9)
D7 (- 5)
F13
6
G9
sfz

The Montuno Section

Following the *conga* break at the end of the bridge, we go to our open vamp, the *montuno* section. The new 8-bar progression is II-V-III-VI-II-V-Imaj7-Imaj6. The timbales and bongo players move to the bells (if they didn't do so in the bridge), and the *conguero* may play a two-drum pattern, accentuating the 3-side of *clave* on the *tumba.*

Coro/Pregón

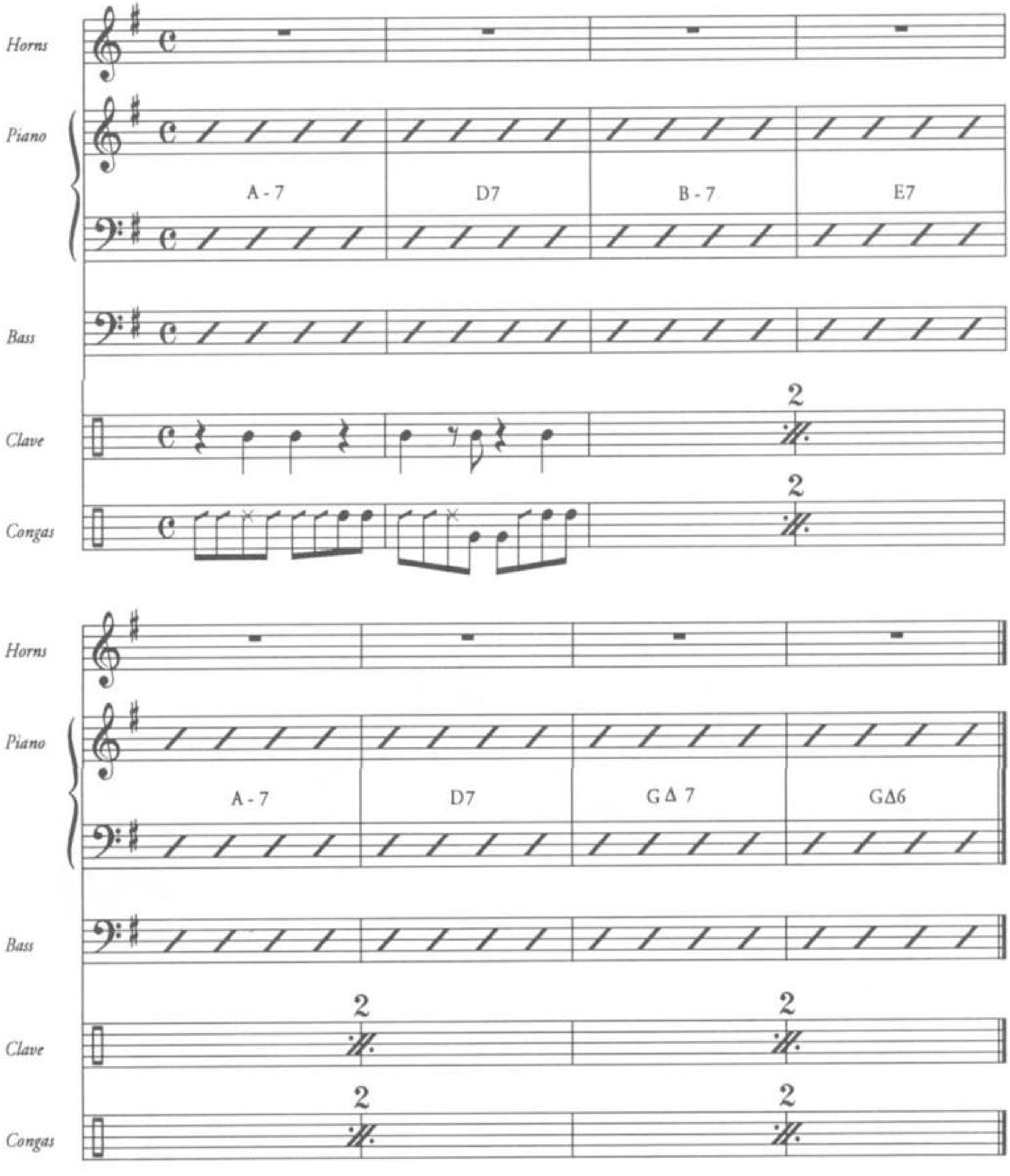
In a vocal tune, the *montuno* section features the lead vocalist improvisations called **pregones**, which alternate with the **coro** (chorus); this is referred to as **coro/pregón**, and may often be indicated this way on a chart. Typically, the timbales and bongo players play the standard bell patterns here (see Chap. IV). **(fig. 5.4):**

Solos

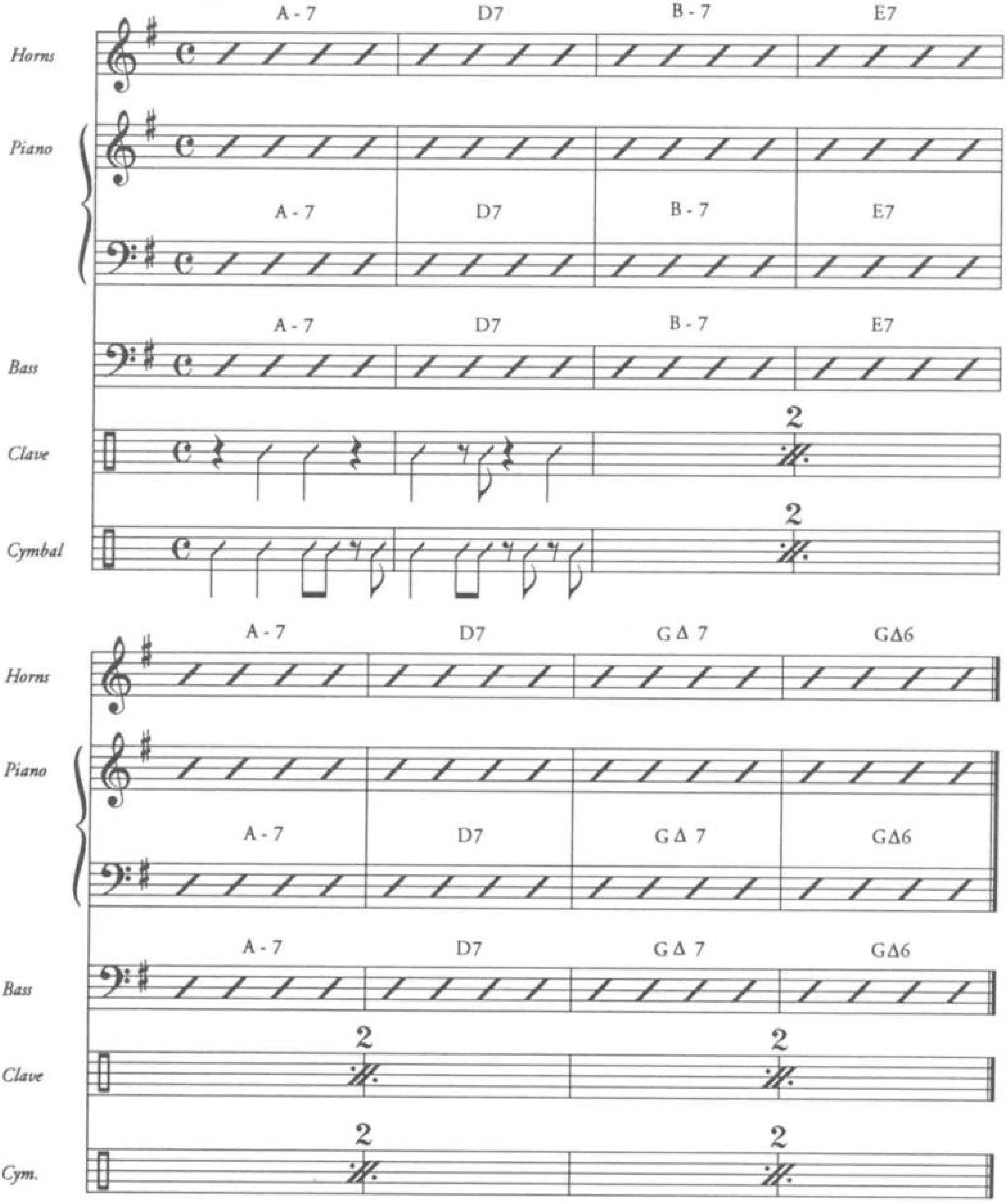
The *montuno* section is also the place for instrumental solos (such as horn solos) following the *coro/pregón.* Here, the timbales player usually moves to the cymbal, increasing the dynamic level for the soloist. **(fig. 5.5):**

Armando Peraza, Rubén Blades, Jesús Díaz, Bobby Allende and Karl Perazzo. © René Castro. Courtesy Karl Perazzo & René Castro.

5.4 Montuno section (coro/pregón) 2-3 Clave


Horns
Piano
A - 7
D7
B - 7
E7
Bass
Clave
2
Congas
2
Horns
Piano
A - 7
D7
GΔ 7
GΔ6
Bass
Clave
2
2
Congas
2
2

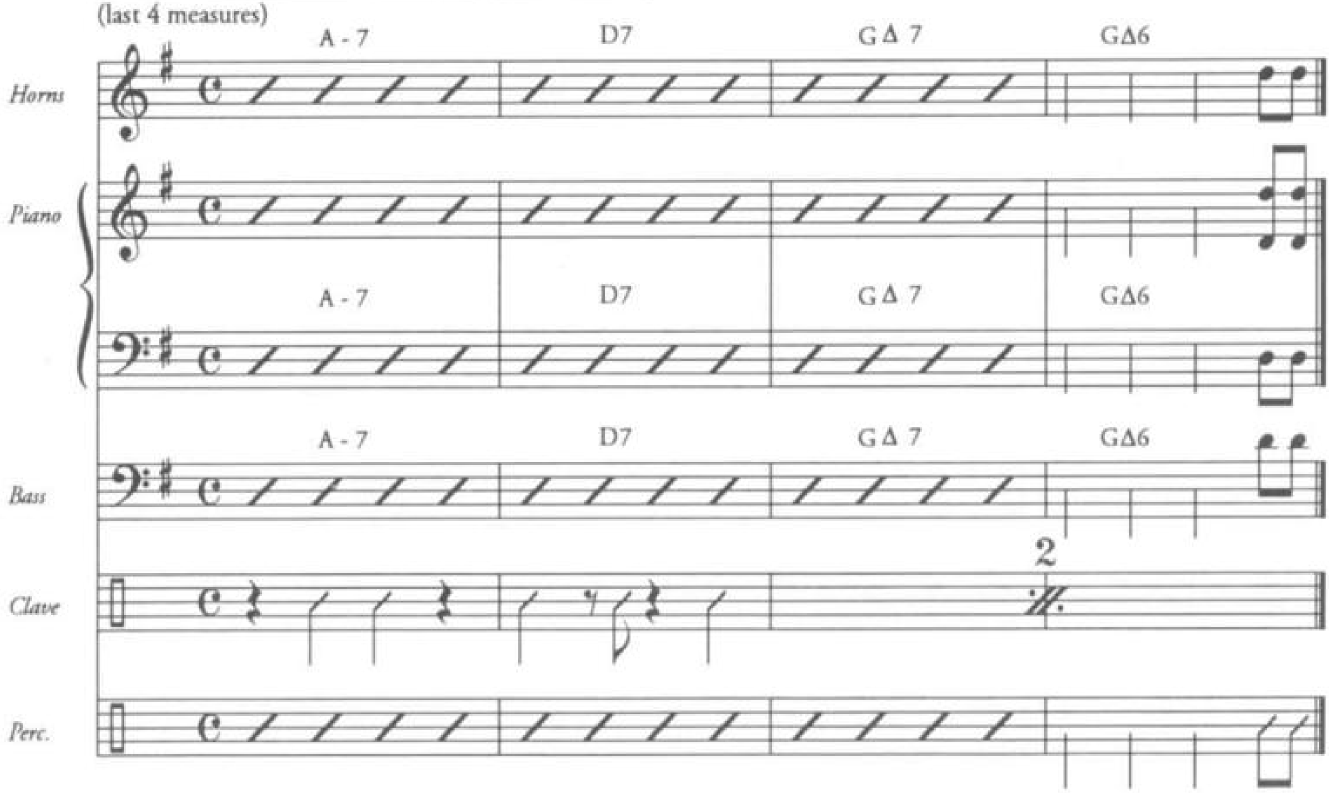
5.5 Horn Solos


Horns
Piano
Bass
Clave
Cymbal
Cym.
A - 7
D7
B - 7
E7
G∆ 7
G∆6
2

Cues

Following the horn soloist(s), the timbales generally introduce a break or riff which brings the dynamic level back down for the return of the *coro/pregón*, moving back to the bell. Another option - instead of returning to the *coro/pregón* - is dropping down dynamically (such as for a piano or bass solo) using any number of breaks. The most common is **ponche** plus an eighth-note, or "four-and" (see Chap. IV), after which the percussionists move back to the *cáscara*, *martillo* and one-drum conga patterns. This will be a piano solo. **(fig. 5.6):**

5.6 "Four-and" Break Cueing Piano Solo

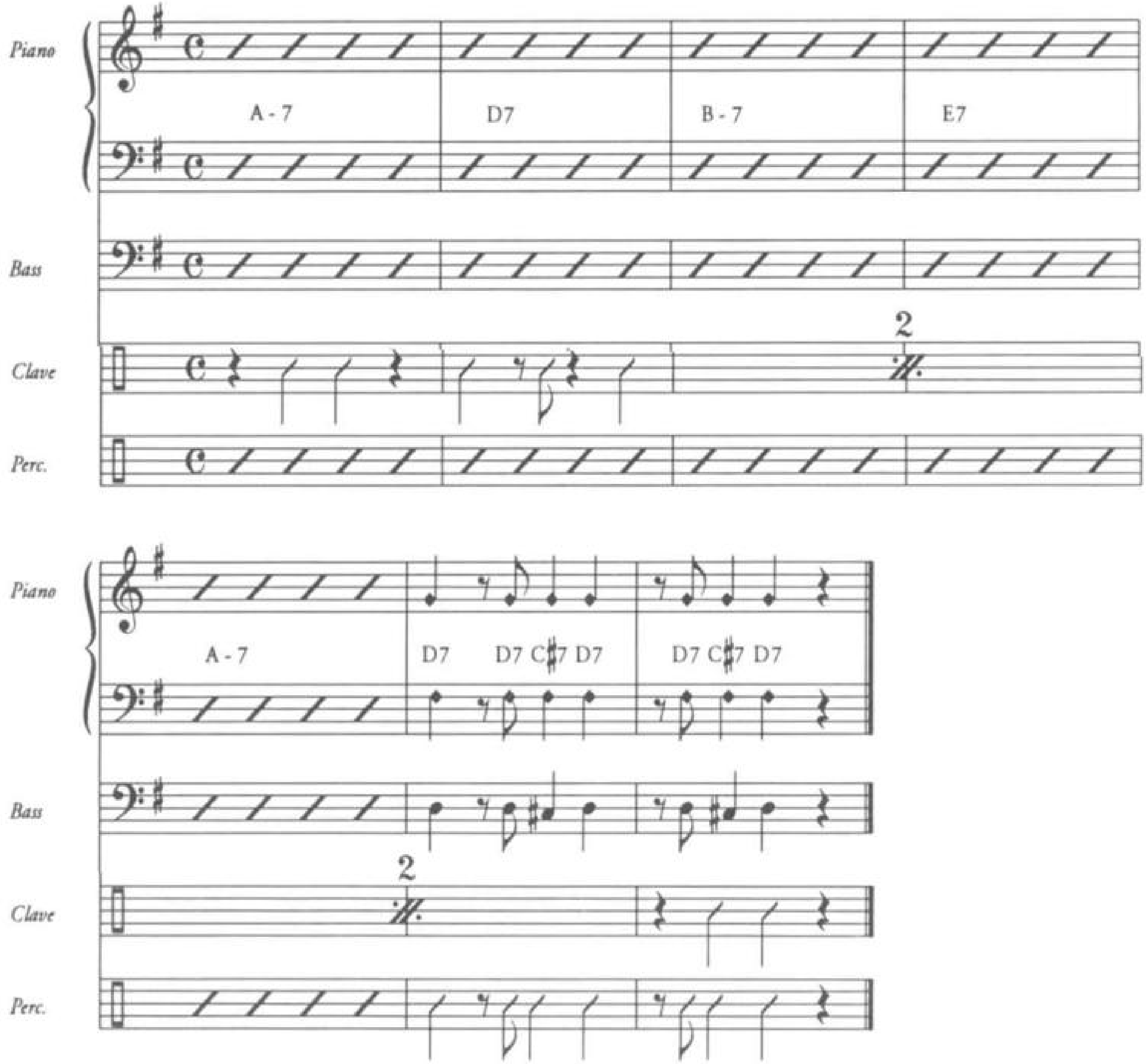


Following the piano solo, it is common for the soloist to return to his/her respective pattern as a means of re-introducing the *montuno* section, which then may return to the *coro/pregón*, or may move to yet another section called the **mambo** section. In our example, the piano *montuno* returns after the solo, followed by a break on the 6th and 7th measures of the phrase, eliminating the 8th bar. As a result, the new *mambo* section will be in 3-2 *clave*. **(fig. 5.7):**

The Mambo Section/Moñas

In a salsa arrangement, the **mambo** section is generally an instrumental section which often features new material, and the layering effect of horn lines. As mentioned in Chapter IV, the *mambo* section may also feature the bass and piano playing figures other than the *tumbao* and *montuno* (respectively); it is on top of

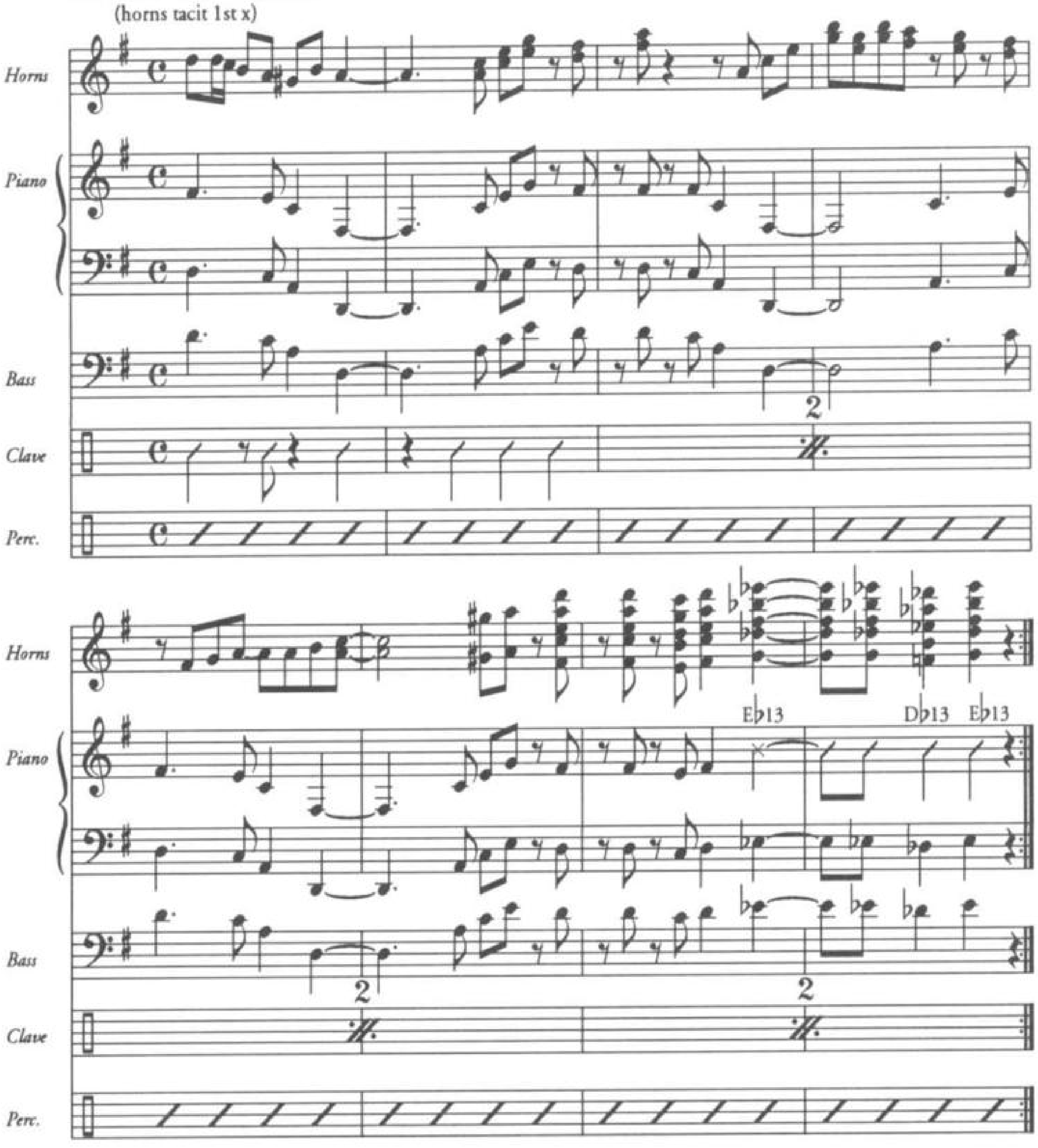
5.7 End of Montuno Section



these new figures that the horns may enter in a staggered formation with a series of independent, contrapuntal lines. Another common aspect found in salsa arrangements is the addition of **moñas**, or improvisational horn lines, during the *montuno* section (such as during a solo), creating a dynamic change underneath the soloist. Because *moñas* tend to be improvisational in nature, the anticipation over when and where they occur within the scope of an arrangement creates more excitement for the players in a live context.

Our *mambo* section will consist mostly of figures over a dominant chord (D7 in the key of G major), with a "punch" in the last two measures to be played by the entire rhythm section. Because the end of the *montuno* section skipped the 8th bar, the *mambo* section is in 3-2 *clave*. **(fig. 5.8):**

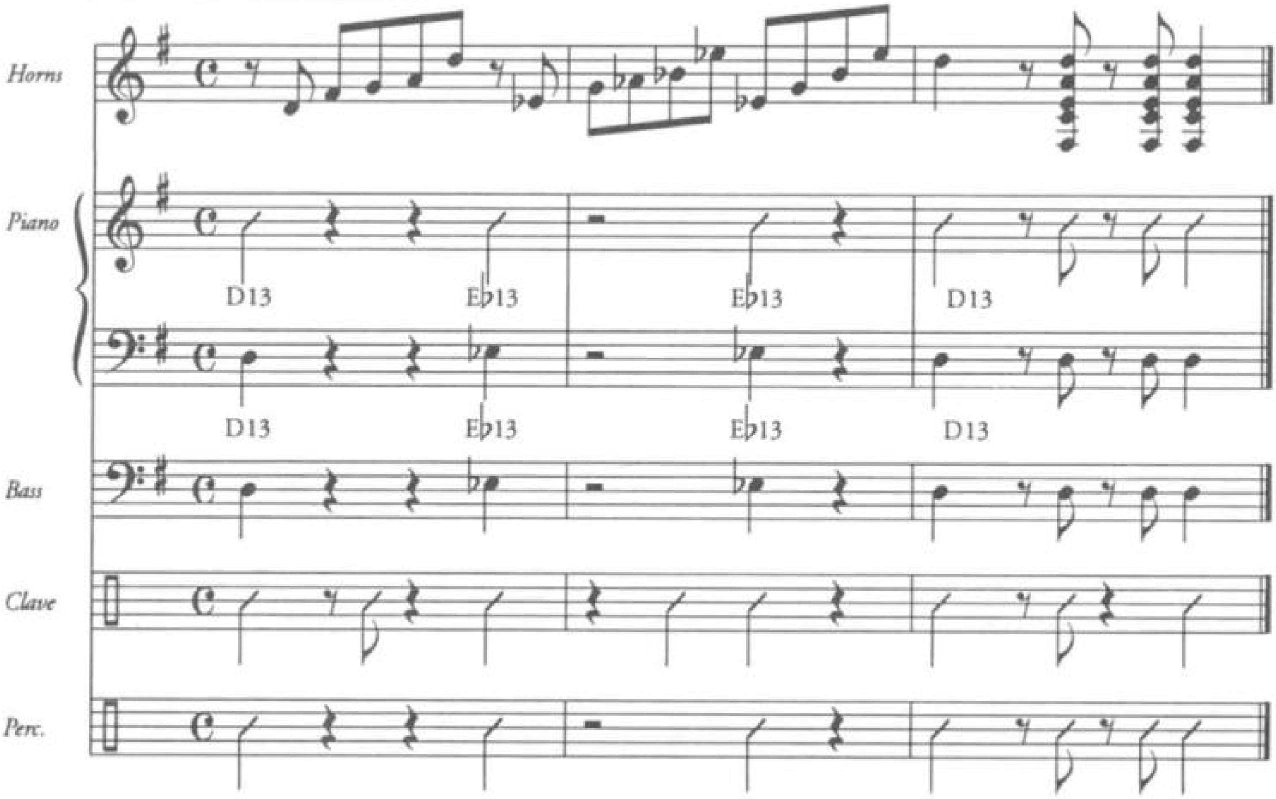
5.8 Mambo (3-2 Clave)


(horns tacit 1st x)
Horns
Piano
Bass
Clave
Perc.
2
Eb13
Db13
Eb13

Returning to the Montuno Section / Changes in Clave Direction

The *mambo* section often leads back to the *montuno* section, and because our *mambo* section was in 3-2, another odd-measure phrase or break is needed to return to the 2-3 *montuno*. This type of change in *clave* direction may consist of anything from a simple *conga* break on the 3-side of *clave*, to a specific break of three, five or other odd-number amount of measures. **(fig. 5.9):**

5.9 Odd Measure Break

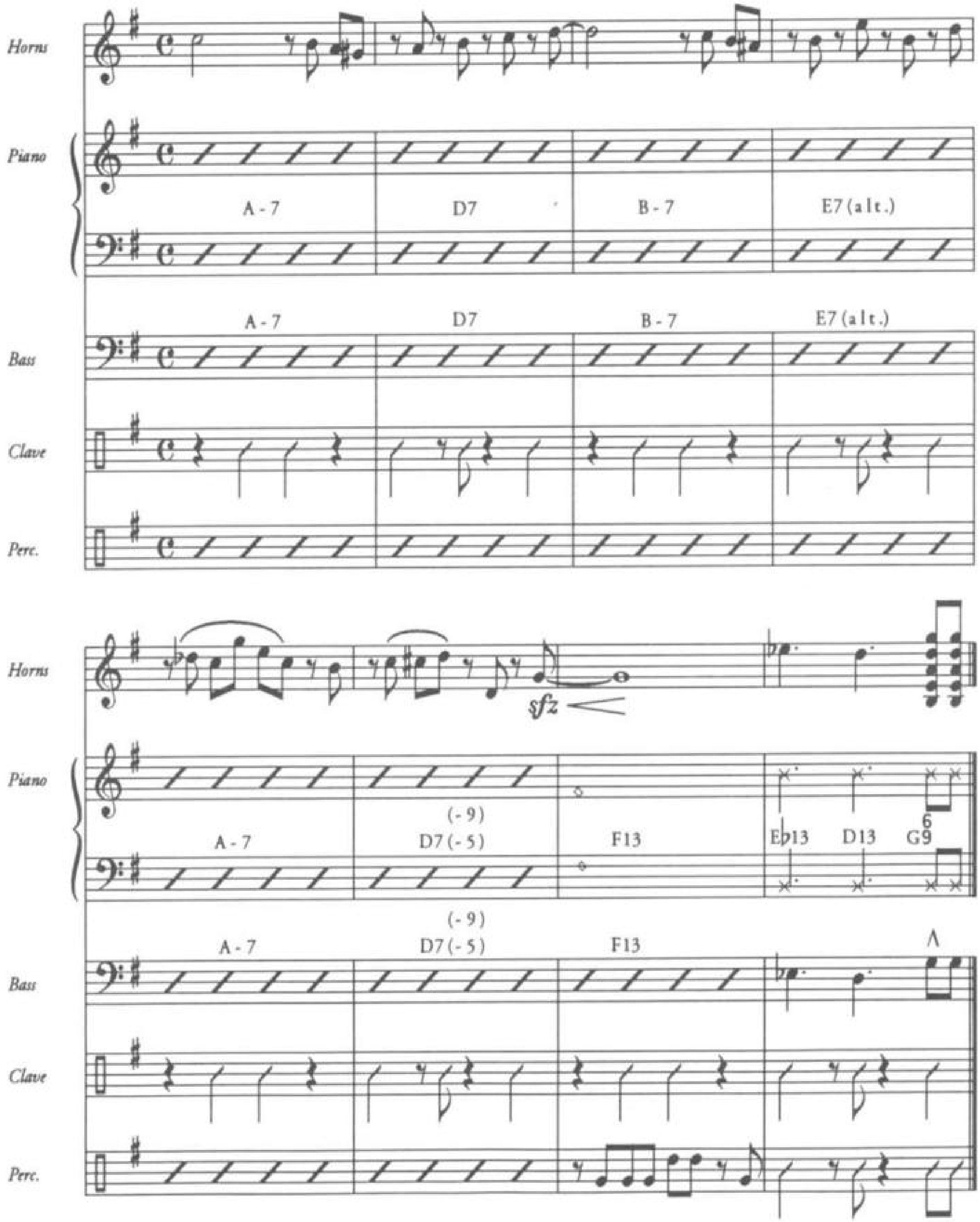


Of course, many arrangements do not contain odd-measure phrases, and therefore do not require a change in *clave* direction.

Endings and Cues

Upon returning to the *montuno*, it is generally up to the arranger as to how the song will end. In addition to the several breaks mentioned in the previous chapter (in the section entitled "Standard Breaks and Riffs"), or the possibility of ending with a fermata on a particular chord, the players may come up with a spontaneous ending based on a riff played by someone in the ensemble. This is most common in the *descarga* format; following the introduction of a riff by a soloist, for example, the ensemble may repeat the riff several times until agreeing on the end. One of the most common (and simple) *descarga* endings consists of ensemble "hits" on beat 4 and beat 1 of the following measure, usually on the tonic chord. This is most often used at the end of a I-IV-V progression. In our *son-montuno* example (II-V-III-VI-II-V-Imaj7-Imaj6), let us reprise the bridge, and end with a figure which accents the **tresillo** (see Chap. III), or 3-side of the *clave.* **(fig. 5.10):**

5.10 Ending (Coda)


Horns
Piano
Bass
Clave
Perc.
A - 7
D7
B - 7
E7 (alt.)
(- 9)
D7 (- 5)
F13
E♭13
D13
G6/9
sfz

A NOTE ON ARRANGING

The arranger is, without a doubt, the most important link between the original conception of a tune, and its final outcome in the ensemble. All of the elements which combine to make an arrangement work - the form, voicings, dynamic changes, breaks, etc.. - must be considered as important as the initial material itself.

As this guidebook focuses on the principal techniques of individual and ensemble performance, it is best to leave the subject matter of arranging (as well as improvisation) to a future volume. However, it is recommended that the student consult the Listening List and Discography (Appendices A and B, respectively) in order to gain an appreciation and understanding for orchestrating in salsa. In addition, the following list of outstanding artists provides a small sampling of some of the arranging giants in this music.

Recommended Arrangers:

René Hernández, Arturo "Chico" O'Farril, Juan Tizol, Tony Taño, Orestes López, José Febles, Oscar Hernández, Papo Lucca, José Madera, Eddy Martínez, Louis Cruz, Angel Vazquez, Louie Ramírez, Sonny Bravo, Luis "Perico" Ortiz, Jorge Millet, Isidro Infante, José Fajardo, Tito Puente, Chucho Valdés, José Luis Cortés, Luis García, Ira Herscher.

RHYTHMIC STYLE SCORE SAMPLES

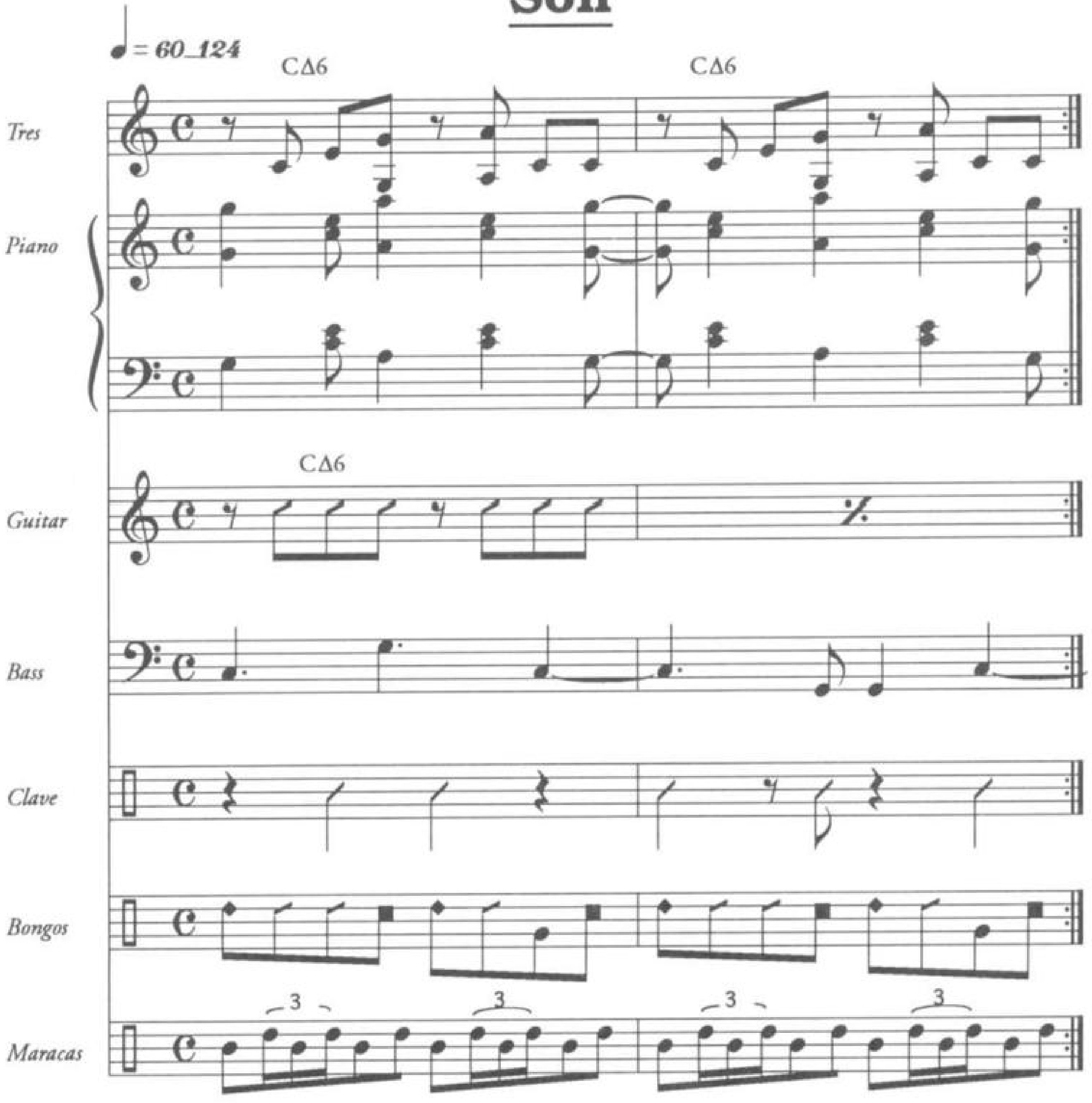
The following score samples demonstrate the essential elements of the instrumental parts that make up some of the rhythmic styles listed above. While some samples are generally played only by percussion instruments (such as *guaguancó* and *conga habanera*), these are also shown with possible rhythm section parts when interpreted in a salsa ensemble.

The rhythm section instruments shown are: claves, timbales, congas, bongos, piano and bass. Although a particular instrument may not play a specific rhythm, its role is demonstrated within the context of the rhythm section, such as via comping or embellishing through a series of chord changes. When appropriate, violin, *tres* or guitar parts are included, as well as some "optional" parts. Each sample is brief - either two or four measures in length - and provides a basic outline and approach.

Following the rhythm scores is a listing of salsa "standards" which are essential to any salsa musician's repertoire. By listening to a variety of interpretations, one can discover many possibilities within the structure of that particular rhythm, as well as several techniques of variation and improvisation.

The rhythms shown are: ***son, son-montuno, danzón*** (a portion of the "B" section, or main melody), ***afro, cha-cha-chá, mambo, pachanga, güiro*** (6/8 - perc & ensemble), ***guaguancó*** (perc & ensemble), ***bomba, plena, mozambique, merengue, conga*** and ***songo.***

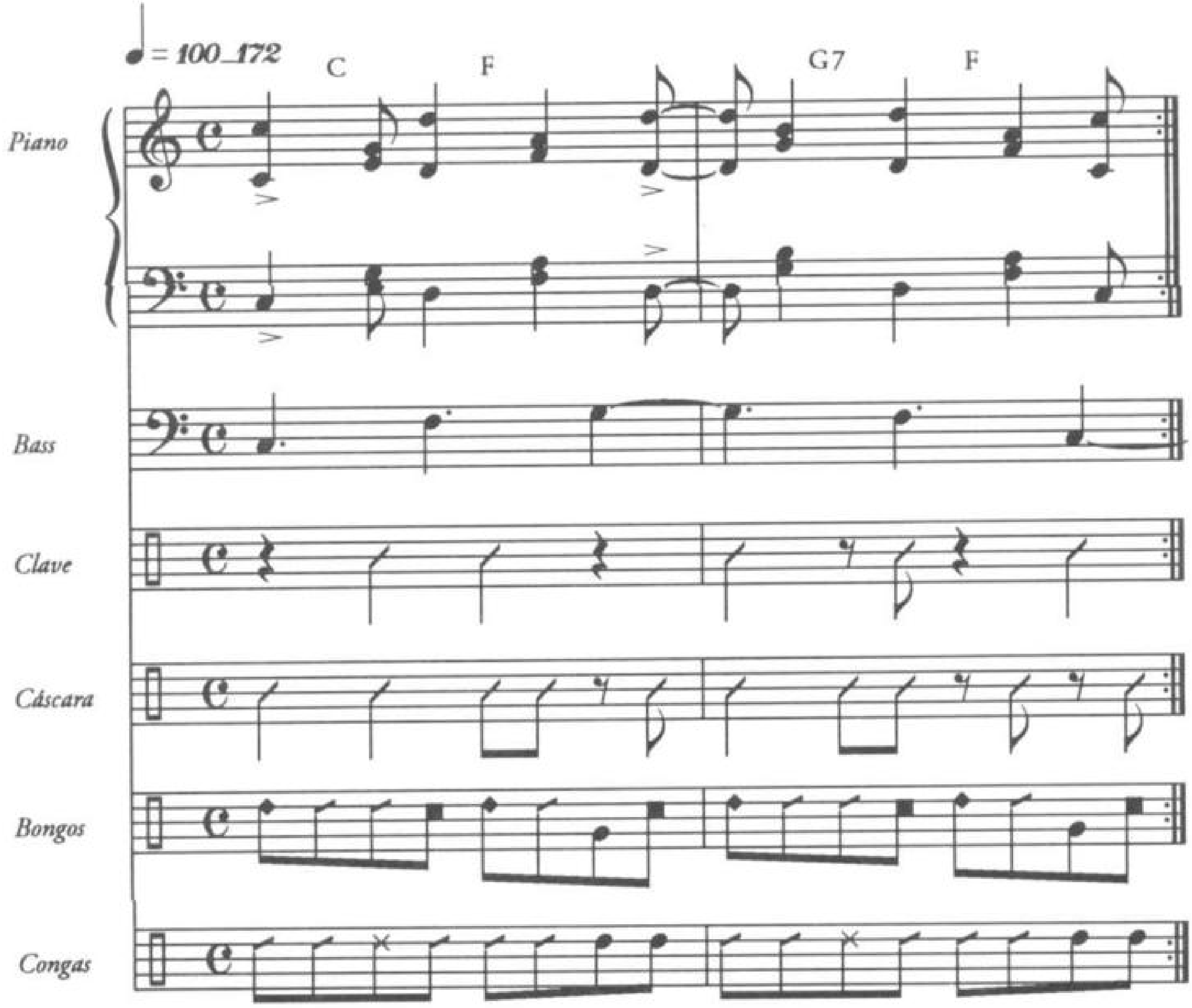
Son


♩ = 60_124
CΔ6
CΔ6
Tres
Piano
CΔ6
Guitar
Bass
Clave
Bongos
3
3
3
3
Maracas

This is a highly simplified example of the structure of the *son* and its individual instrumental parts - as are all of the subsequent rhythm score examples. The purpose in presenting these mini-scores is to demonstrate the essential elements of each rhythm.

Note that the *tres* part shown here is an example of a non-*clave* pattern, as is the guitar part. The bongo *martillo* shown is the straight part; however, remember that the bongo is free to ad-lib throughout the rhythm, and the bongo player will also play the cowbell during the *montuno* section.

Son-Montuno

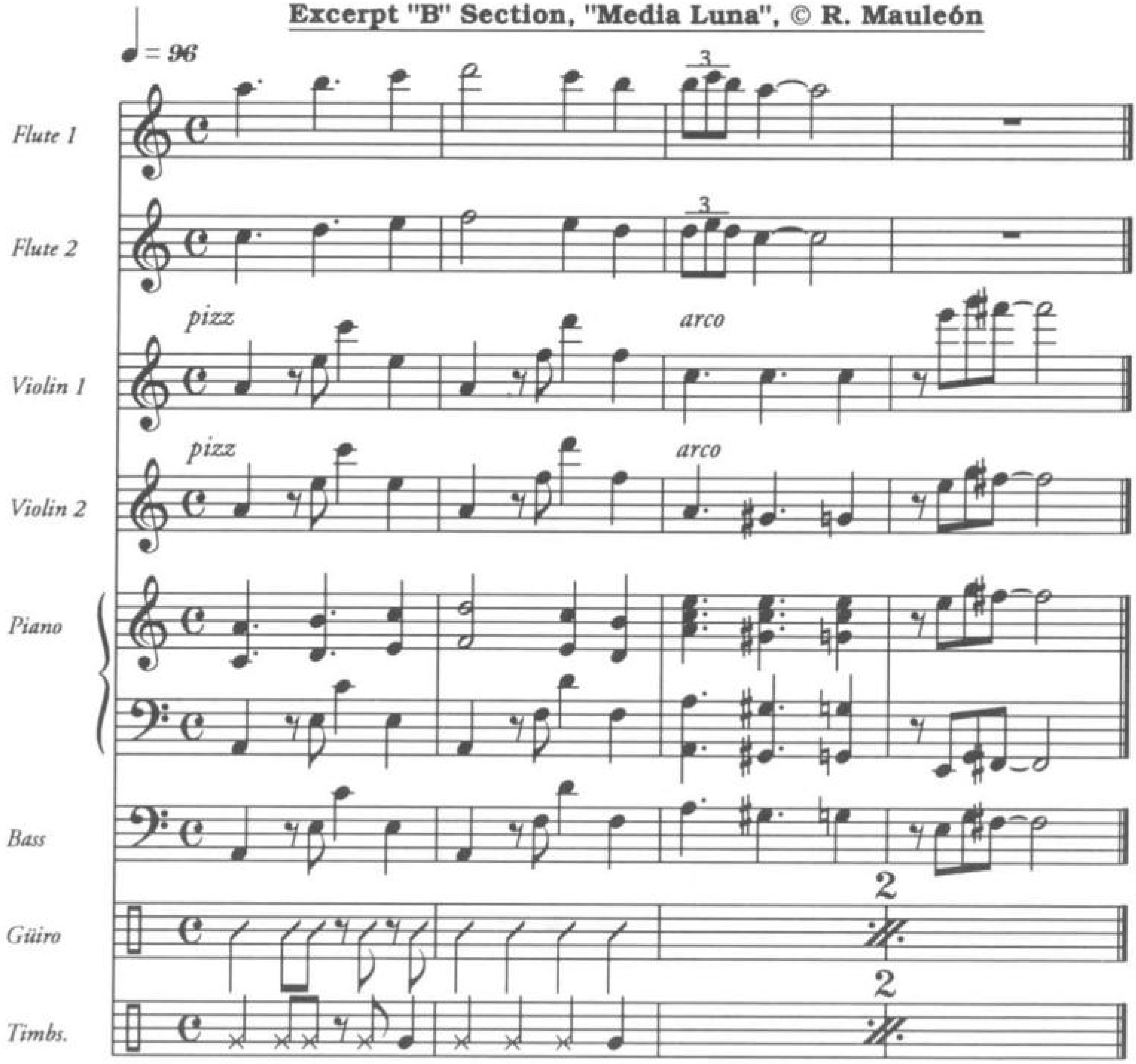

♩= 100_172
C
F
G7
F
Piano
Bass
Clave
Cáscara
Bongos
Congas

This example of *son-montuno* demonstrates the ensemble parts during a verse or other lower dynamic section; the bongo player will move to the bell for the *montuno* section, and the timbales player may move to either the bell or the cymbal.

As with all of the examples throughout the book, it is important to play all of these exercises in **both** *clave* directions.

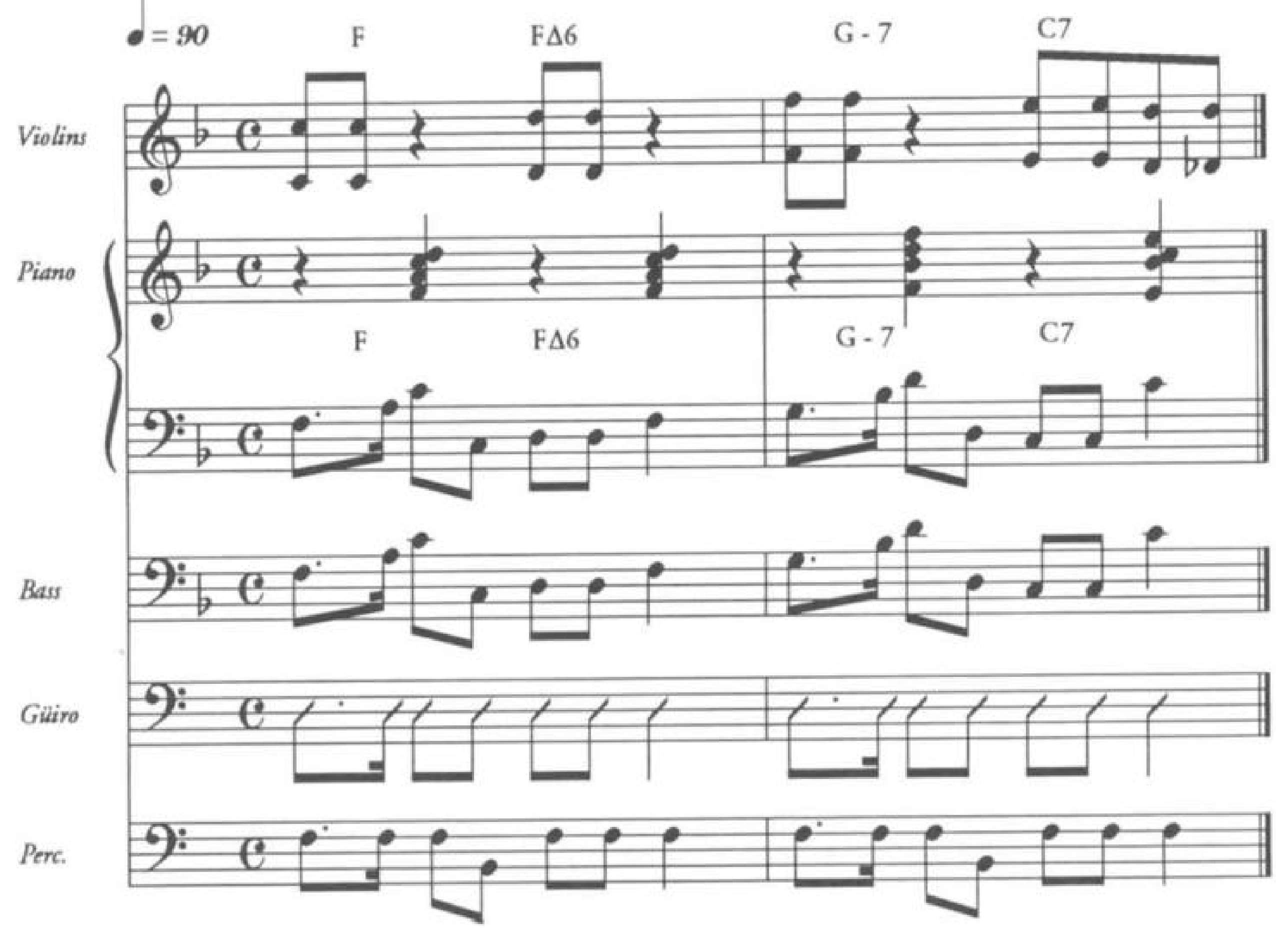
Danzón

Excerpt "B" Section, "Media Luna", © R. Mauleón


♩ = 96
Flute 1
Flute 2
Violin 1
Violin 2
Piano
Bass
Güiro
Timbs.
pizz
arco
3
2

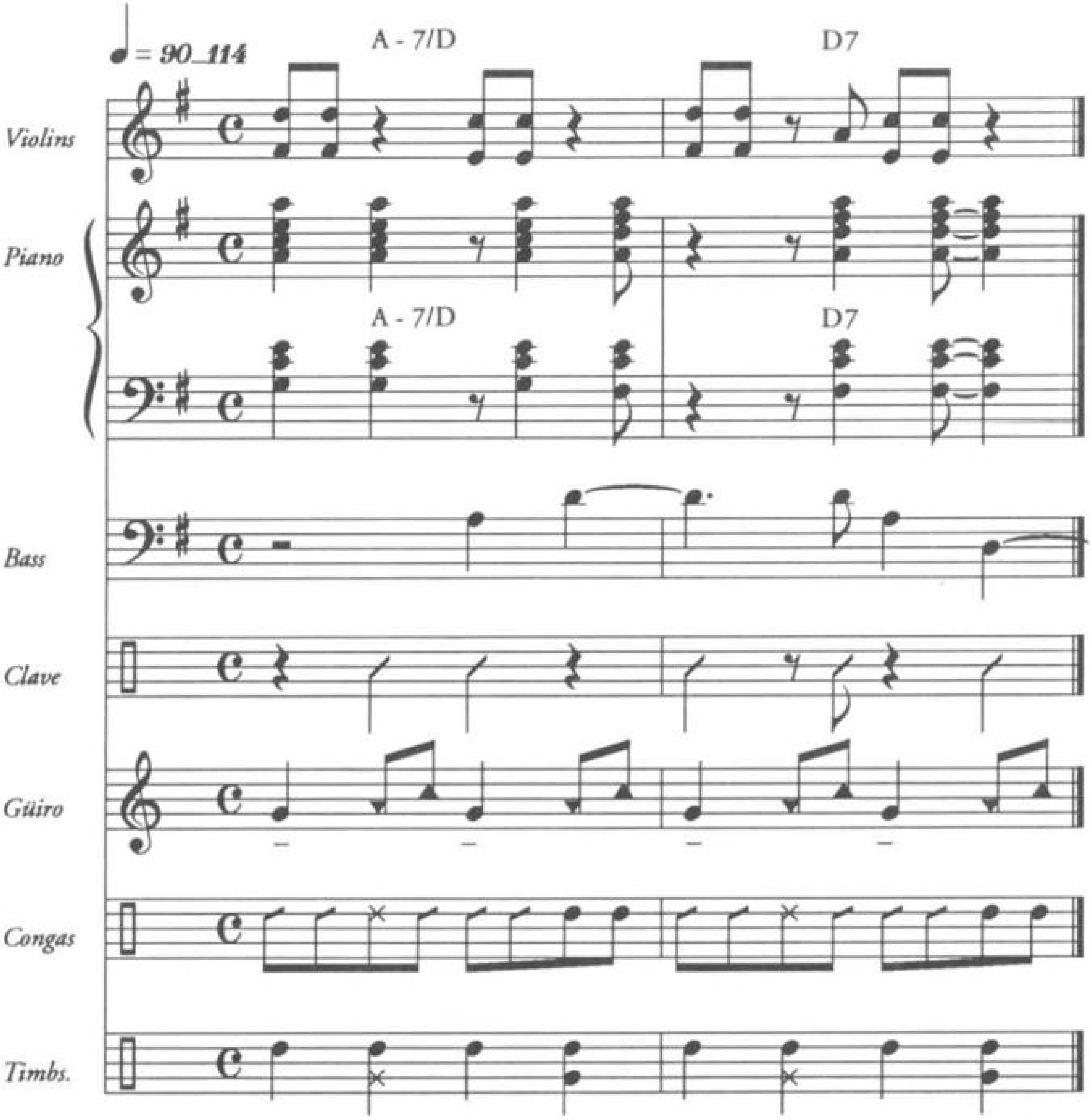
The *danzón* is an involved form with several sections. This is a portion of the "B" section, or main melody, which features the flute(s), and contains the *baqueteo* pattern for the timbales. In the traditional *charanga* instrumentation there was no conga; however, following its addition in the 1940's, the conga would play only during the *montuno* or **mambo** section of the *danzón* (later to be called the *cha-cha-chá).*

Afro


♩ = 90
F
FΔ6
G - 7
C7
Violins
Piano
F
FΔ6
G - 7
C7
Bass
Güiro
Perc.

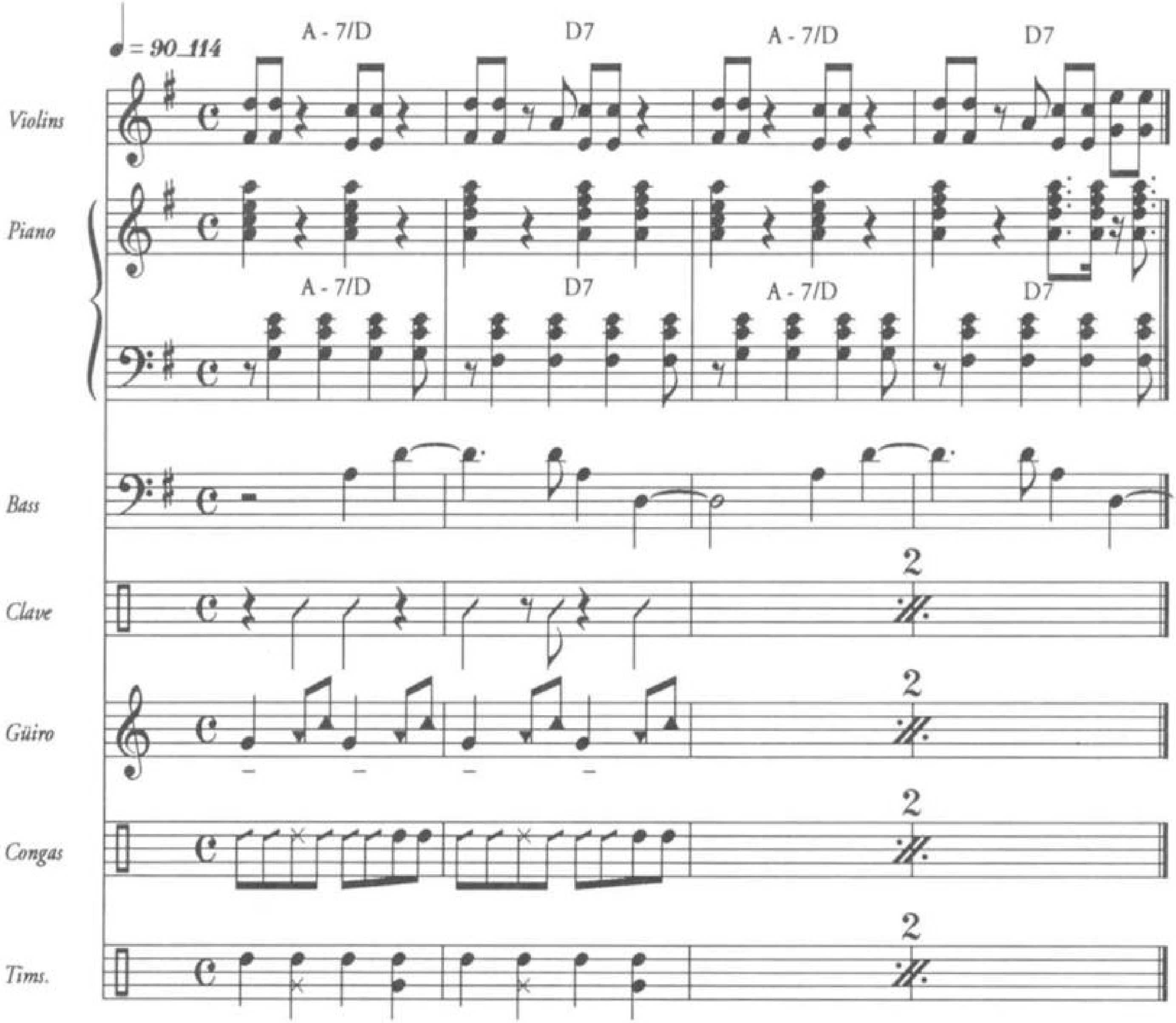
The *afro* was quite popular during the 1940's and 50's, particularly for the interpretation of sacred music and lullabies in ensemble situations. It is frequently played within the *charanga* instrumentation, at slow to moderate tempos.

Cha-cha-chá 1


♩= 90_114
A - 7/D
D7
Violins
Piano
A - 7/D
D7
Bass
Clave
Güiro
Congas
Timbs.

As noted earlier, the *cha-cha-chá* resulted from the addition of an open vamp to the *danzón*, containing several elements of the *son*. This section was almost always in the dominant of the tonic key of the *danzón*. When the *cha-cha-chá* became its own form, it was not bound by this harmonic relationship; however, this II-V progression - and specific rhythmic pattern for the piano - would remain as one of the most common (and recognizable) aspects of the *cha-cha-chá*.

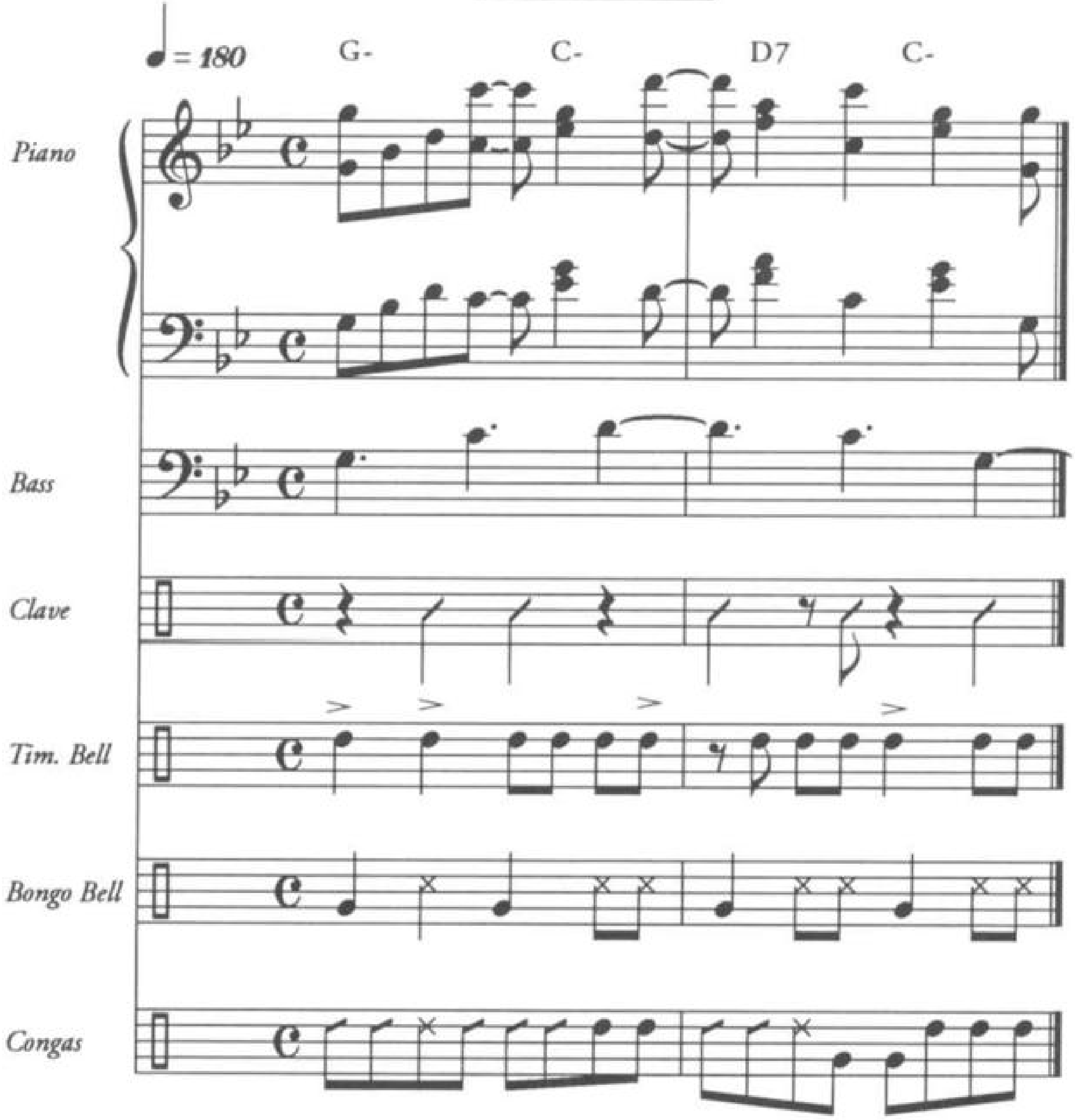
Cha-cha-chá 2



♩ = 90_114
A - 7/D
D7
A - 7/D
D7
Violins
Piano
Bass
Clave
Güiro
Congas
Tims.
2
2
2
2

The other most recognizable *cha-cha-chá* structure consists of the left hand/upbeat, right hand/pulse pattern for the piano.

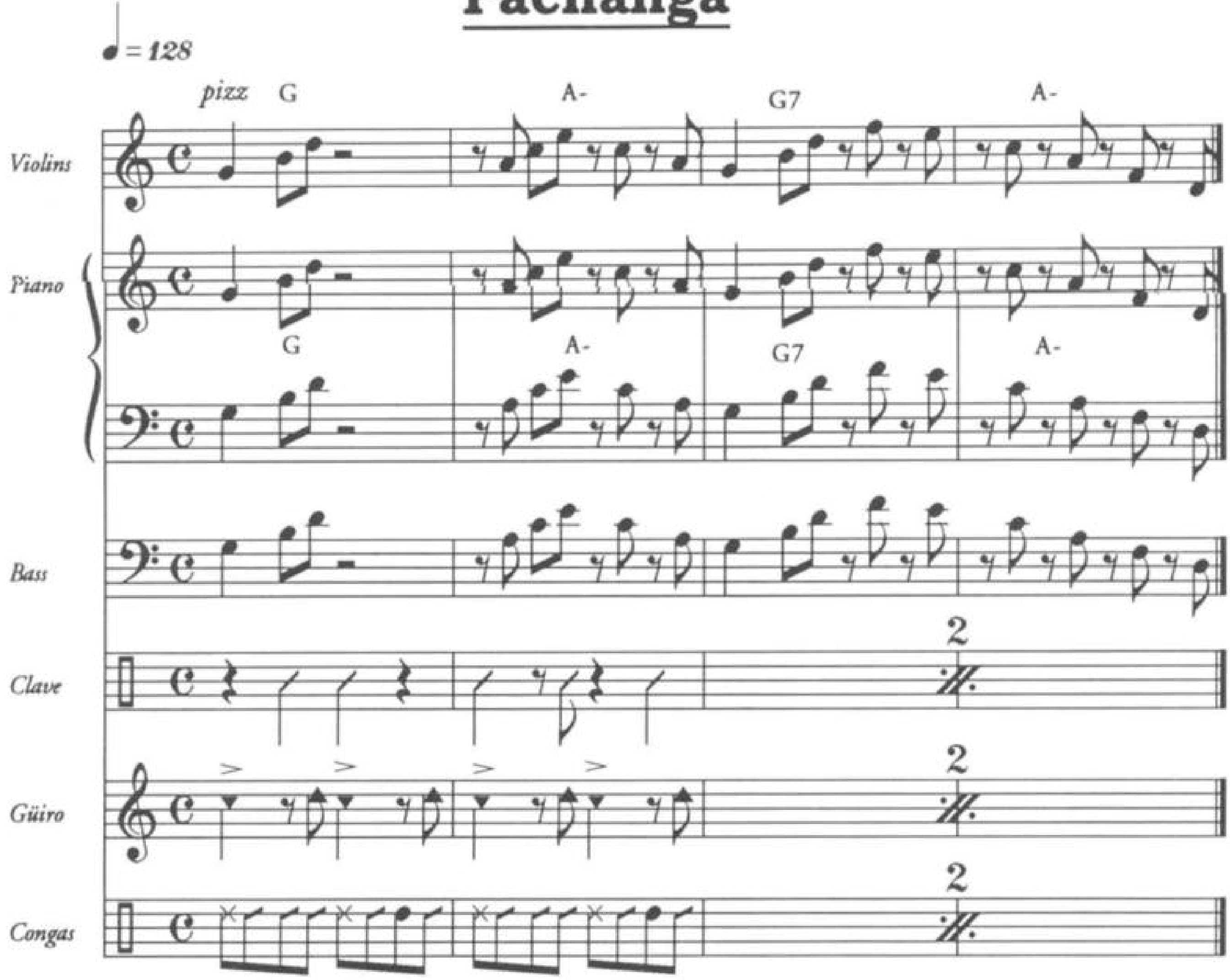
Mambo


♩= 180
G-
C-
D7
C-
Piano
Bass
Clave
Tim. Bell
Bongo Bell
Congas

What distinguishes one rhythmic style from another - such as *son-montuno, guaracha, mambo,* etc.. - is often a matter of the tempo. *Mambo* tends to be brighter in tempo than the aforementioned styles.

This example demonstrates the bell patterns of the bongo and timbales players, as well as the two-drum *tumbao* of the congas. Also, note that the arpeggio of the I-chord in the piano *montuno* is a type of variation.

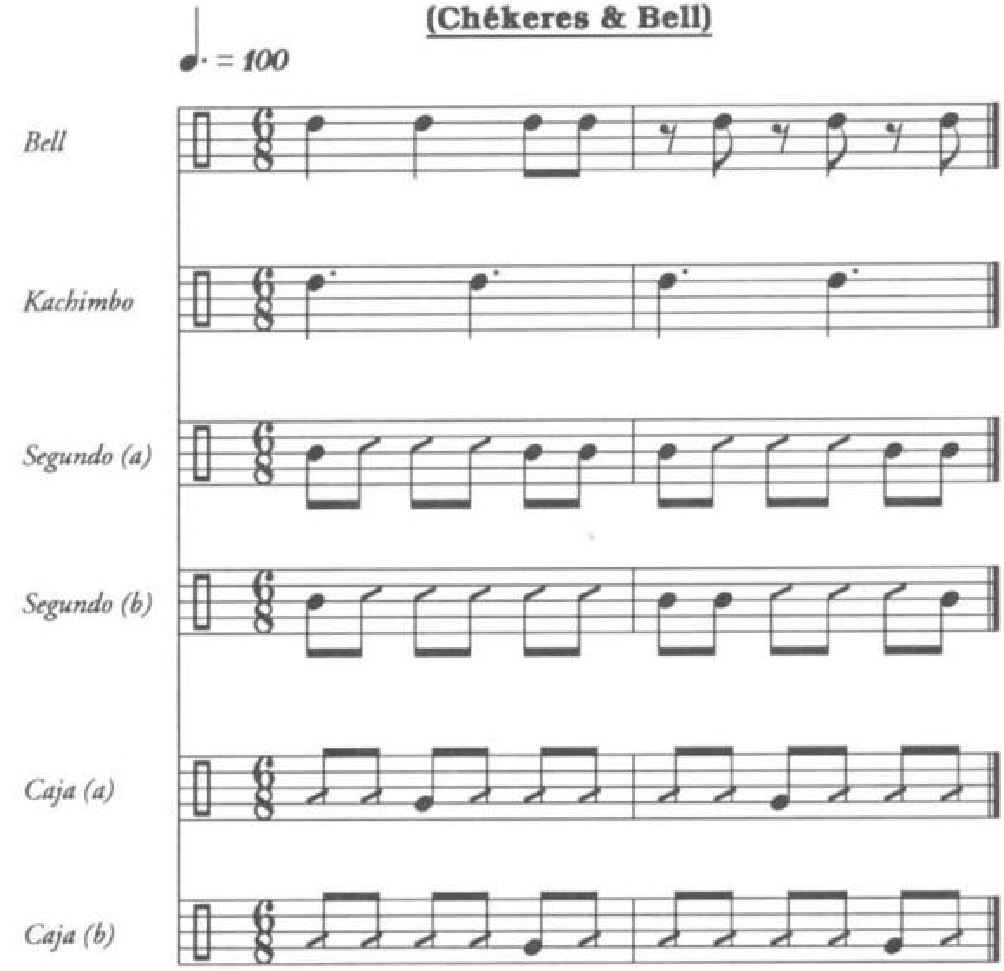
Pachanga


♩= 128
pizz
G
A-
G7
A-
Violins
Piano
G
A-
G7
A-
Bass
Clave
2
Güiro
2
Congas
2

The pachanga was extremely popular during the early 1960's, most often interpreted by charanga orchestras. Often, all of the melodic instruments (bass, piano, strings) may play the same, single-note figure over the *caballo* pattern of the congas, as is shown in this example. Over this base, the flute is free to improvise, as is the lead vocalist during the *coro/pregón* section.

Güiro (6/8)

(Chékeres & Bell)

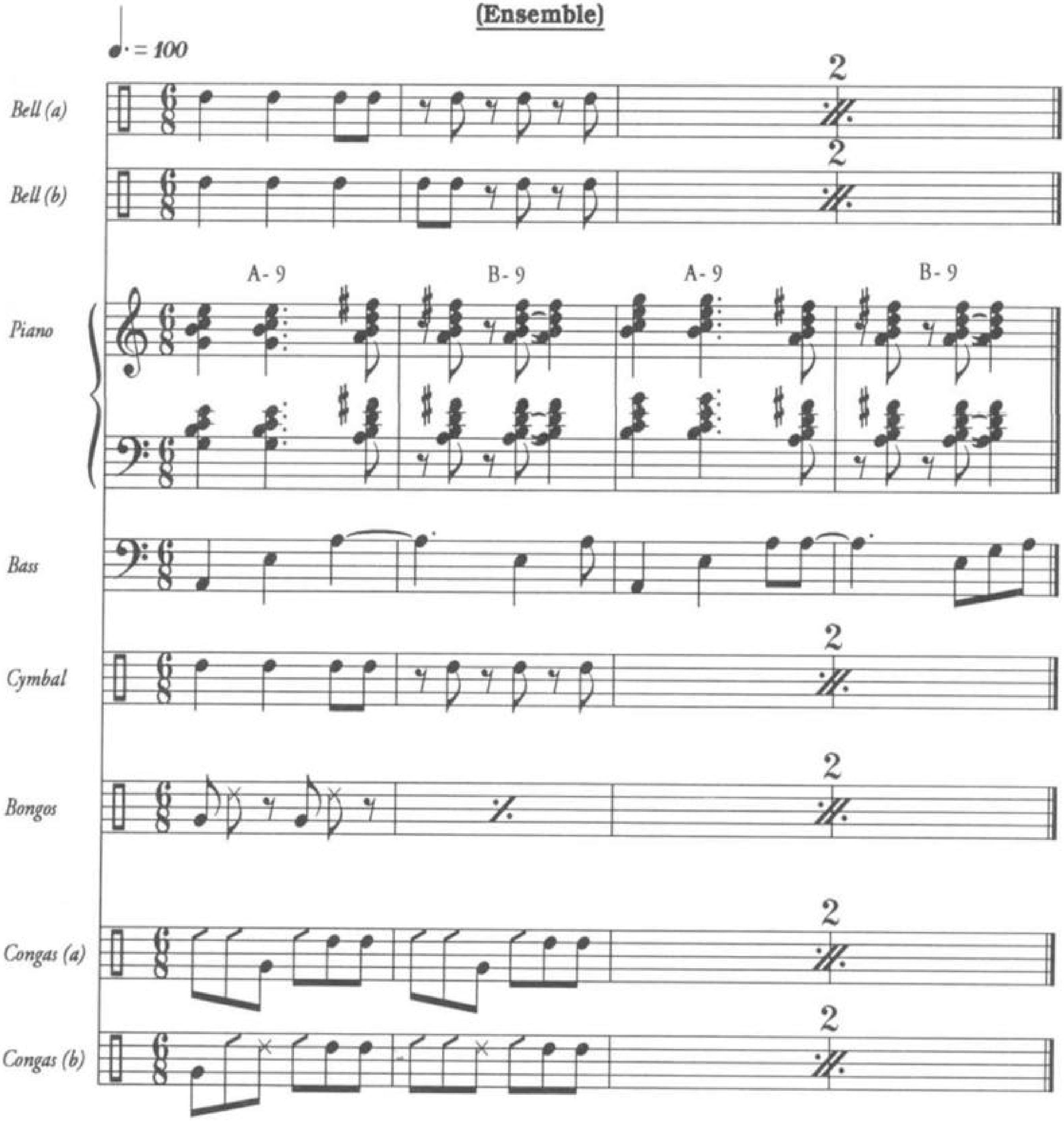


Traditional *güiro* was (and is) played using only *chékeres* and bell. Often, a *tumbadora* is added, which improvises freely over the rhythmic base. The *chékeres* are also free to vary their parts - some more than others. The example here provides "a" and "b" patterns for one particular part, as an example of a variation one may experiment with.

The round noteheads represent the open tone produced on the gourd from striking the bottom, and the slashes refer to the shaking of the gourd in a diagonal, up-and-down motion.

Güiro (6/8)

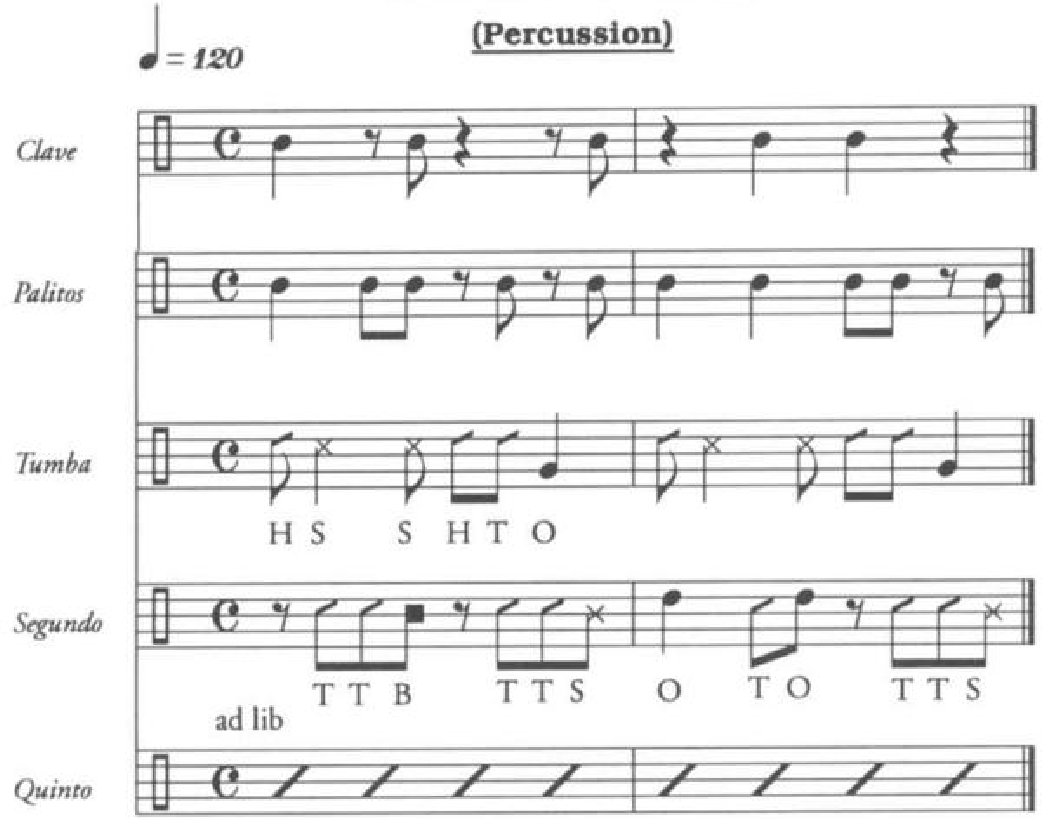
(Ensemble)


♩. = 100
Bell (a)
Bell (b)
Piano
Bass
Cymbal
Bongos
Congas (a)
Congas (b)
A- 9
B- 9
A- 9
B- 9
2

In ensemble settings, the timbales player often plays the 1 of the three-side of *clave* on the low drum. [Again, these are very basic examples. Listening to several versions is highly recommended for all rhythmic styles].

Guaguancó

(Percussion)



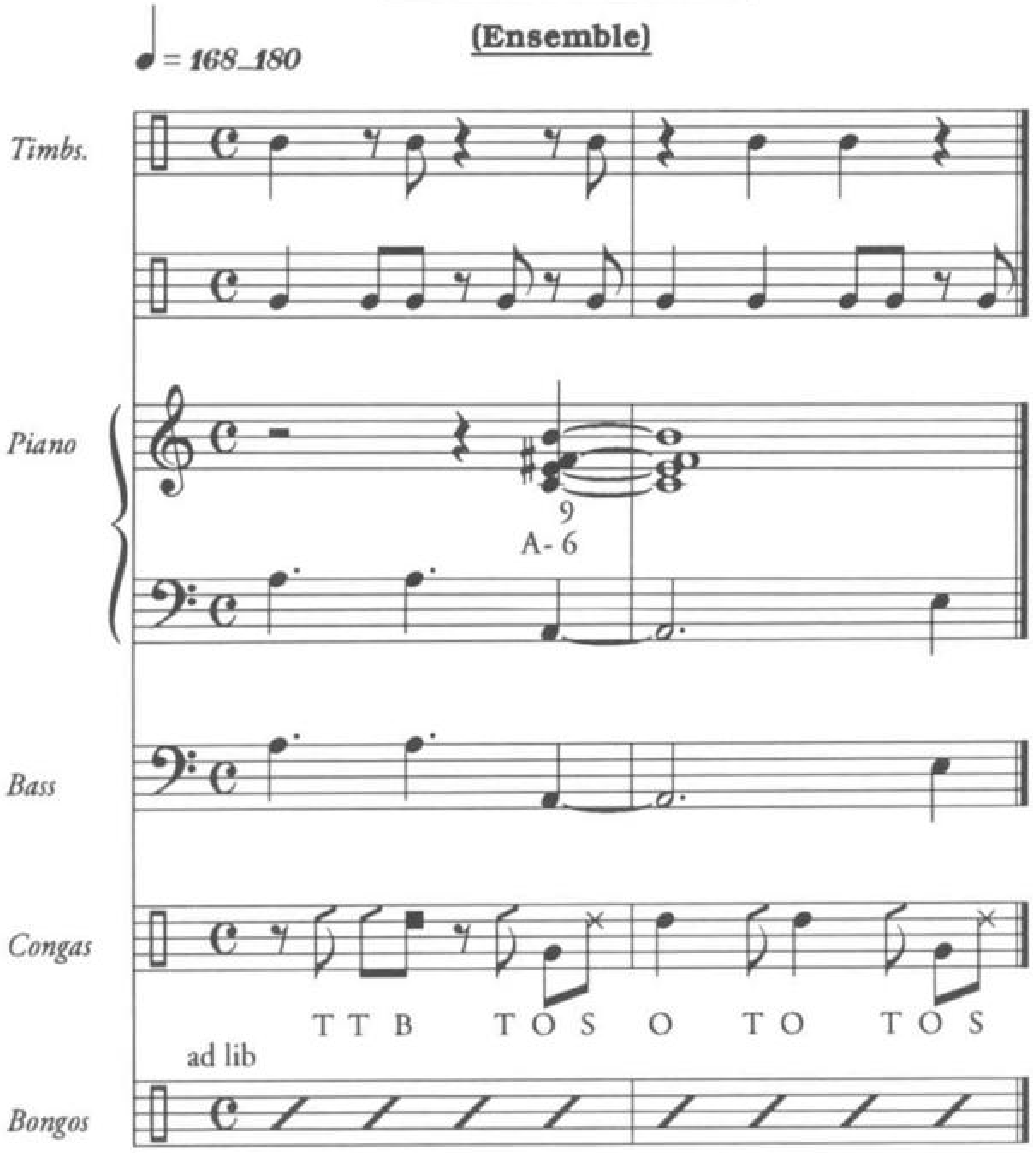
Rumba is a very complex form, and contains three styles: *yambú, guaguancó* and *columbia.* The nuances of the polyrhythm, variation possibilities, juxtaposition of meter and improvisation are impossible to notate, and are best left to one's ear. There is also the matter of regional interpretation - such as Havana and Matanzas styles - bringing about even more complexity. Nonetheless, it is important to recognize the significance of *rumba's* impact on Cuban popular music.

In the above transcription, note the relationship of the *segundo* (middle drum) to the *clave*: its melody (or open tones) occurs on the two-side of *clave.* This is thought to be the "proper" or "correct" way to play *guaguancó.* However, should one stumble accross an early recording of *guaguancó* (such as mid 1950's), one may hear the *segundo* with the three-side of *clave.* In as far as this author's investigations into this phenomenon, no concrete explanation has be given for the change.

The *quinto* does not have a specific pattern, and improvises throughout. However, there is a highly-developed method to playing *quinto,* which requires thorough knowledge of the structure of the song form, and an ability to match the dancer's movements. The best example of this anywhere in the world exists with Cuba's **Los Muñequitos de Matanzas.**

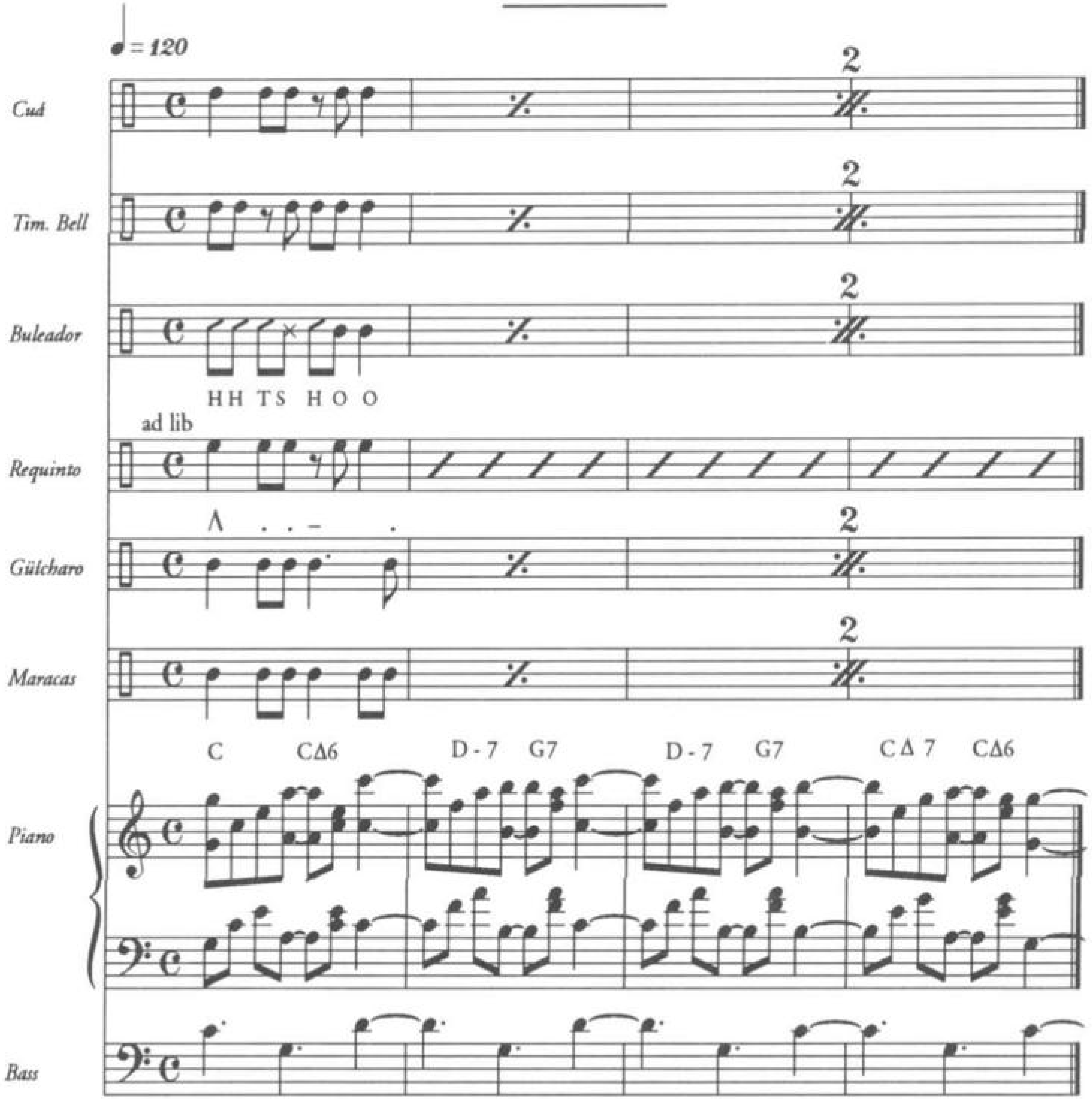
Guaguancó

(Ensemble)


♩= 168_180
Timbs.
Piano
9
A- 6
Bass
Congas
T T B T O S O T O T O S
ad lib
Bongos

In ensemble situations, the *timbalero* may play both the *clave* and *palitos* patterns (on woodblock and sides, respectively). The *timbalero* may also play the *palitos* pattern on the bell, and the melody of the *tumba* & *segundo* on the timbales. The conga and bongo players have several options, including: 1) the *conguero* plays the *tumba* and *segundo* patterns while the *bongocero* plays *quinto* on the bongos, or 2) the *bongocero* plays the *tumba* and *segundo* (on congas) and the *conguero* plays *quinto* on a third drum.

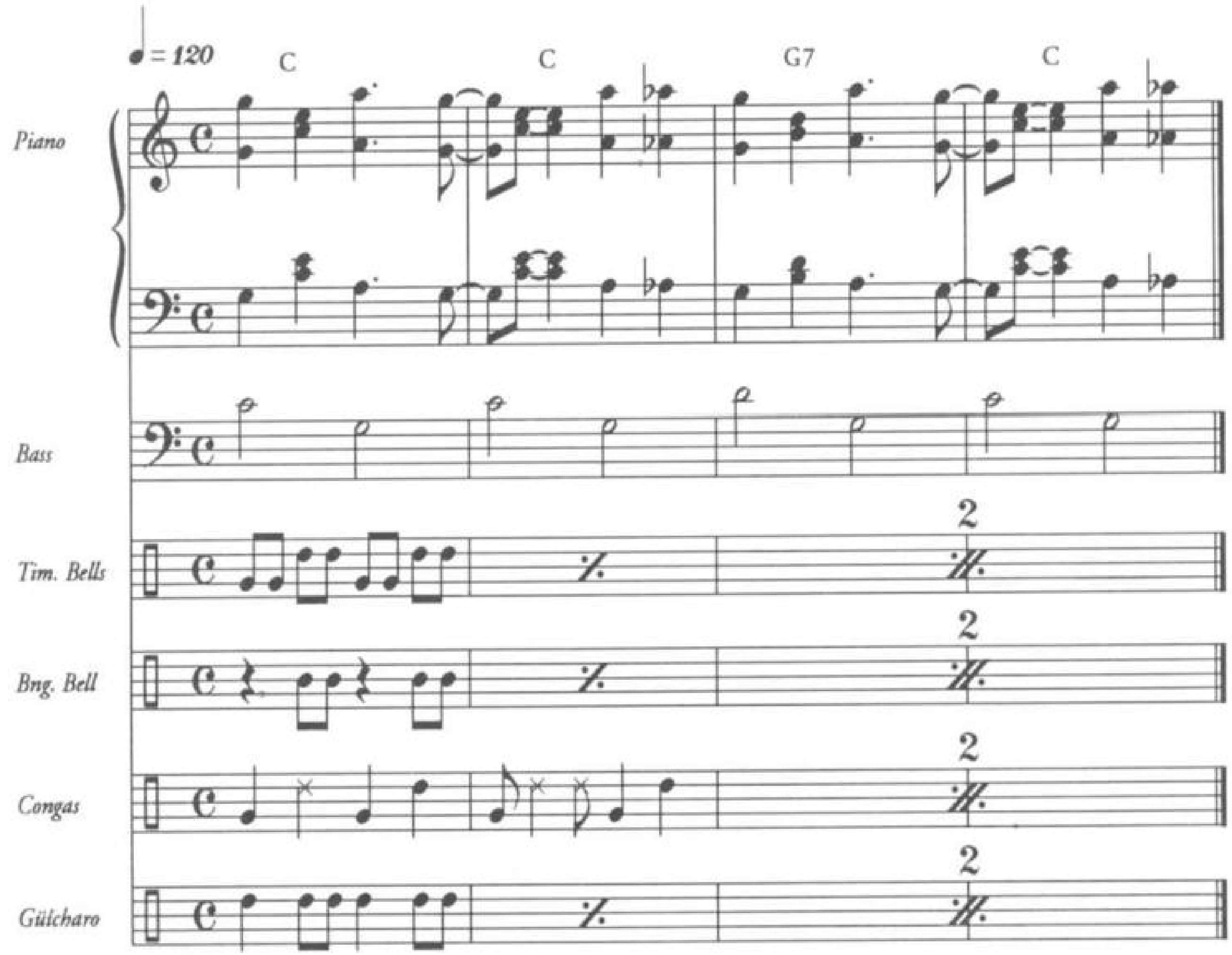
Bomba


♩= 120
Cuá
Tim. Bell
Buleador
HH TS H O O
ad lib
Requinto
Güícharo
Maracas
Piano
Bass
C
CΔ6
D-7
G7
CΔ 7
2

Traditionally, the *bomba* consists of one-bar patterns, and is therefore not "in clave". The **cuá** pattern may be thought of as a type of *clave*, and may be played on a bell, woodblock or *claves* themselves. As noted earlier, a salsa arrangement of a *bomba* would require phrasing - such as in the melody - structured around the *clave*.

There are numerous styles of *bomba*, and many types of variations. The **requinto** improvises throughout - much like the *quinto* in Cuban *rumba*. Note the piano *montuno's* accent on beat 4 of each measure - this is typical of *montunos* played for *bomba*.

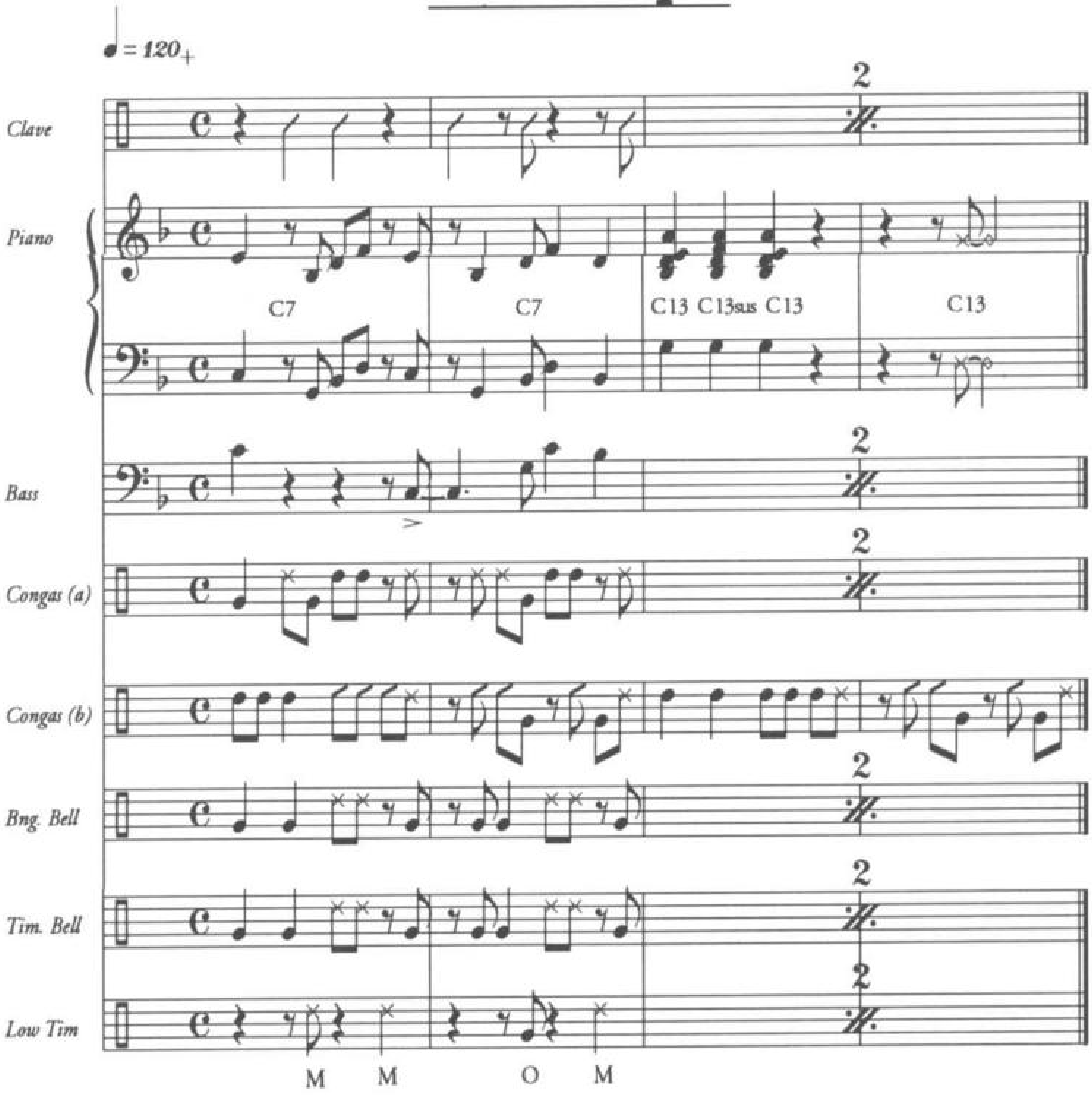
Plena


♩= 120
C
C
G7
C
Piano
Bass
Tim. Bells
Bng. Bell
Congas
Güícharo
2
2
2
2

Plena is traditionally played on *panderetas* (see Chap. II), but is easily adapted to any ensemble. In the above transcription, the congas have taken on the roles of two *pandereta* parts. In this way, the bongo player may either play the bongo bell pattern shown, or the *güícharo.*

Often, the bassline is not syncopated, as shown above. The piano part shown is not specific to the *plena*, but is perfectly acceptable.

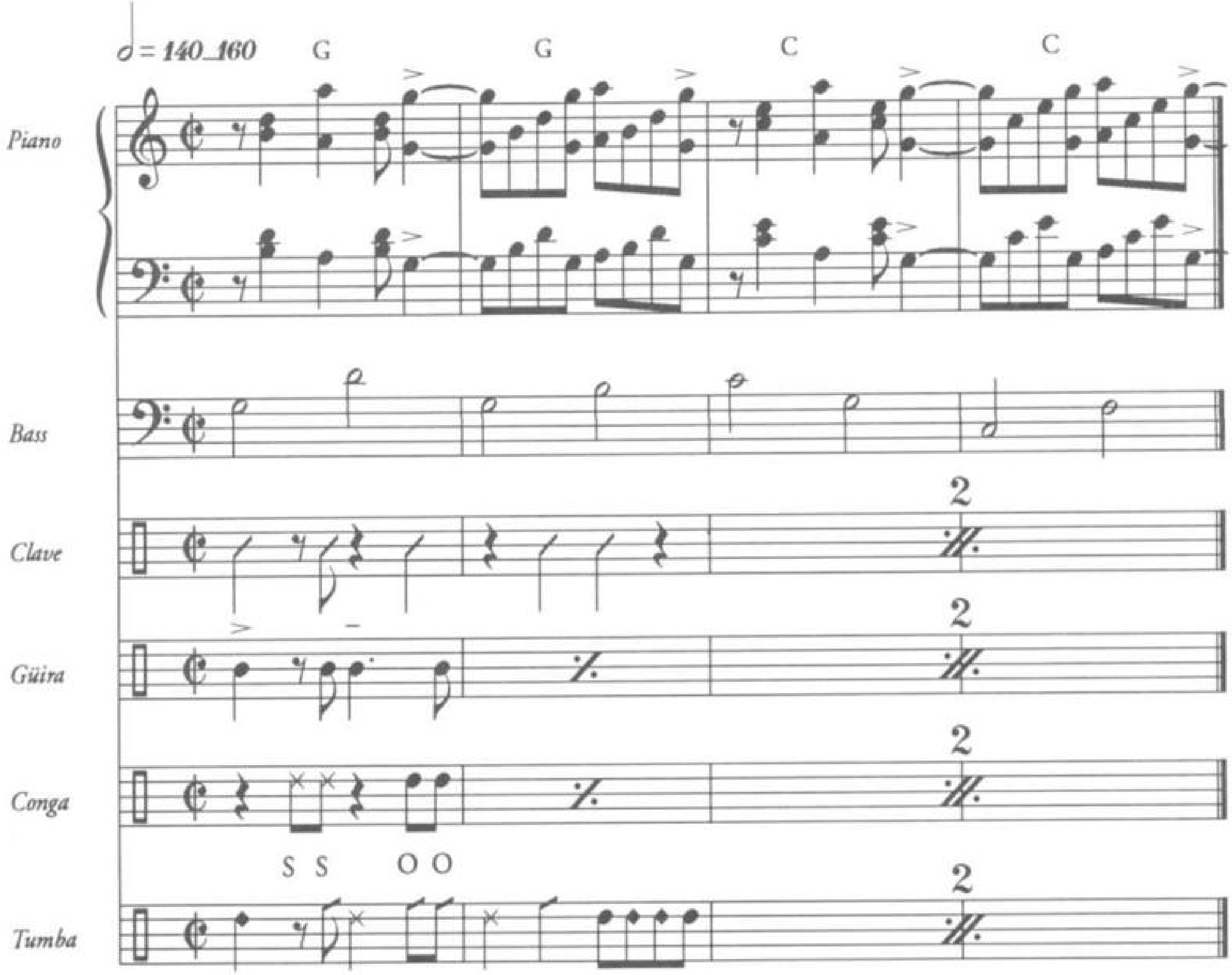
Mozambique


♩ = 120+
Clave
Piano
Bass
Congas (a)
Congas (b)
Bng. Bell
Tim. Bell
Low Tim
C7
C7
C13 C13sus C13
C13
2
M M O M

As noted earlier, the *mozambique* is originally a percussive style. Therefore, the piano and bass parts are not specific to the rhythm.

Of the conga parts shown, the first pattern ("a") is more common in ensemble situations, while the second pattern ("b") is closer to the original style, often played in percussive ensembles.

Merengue

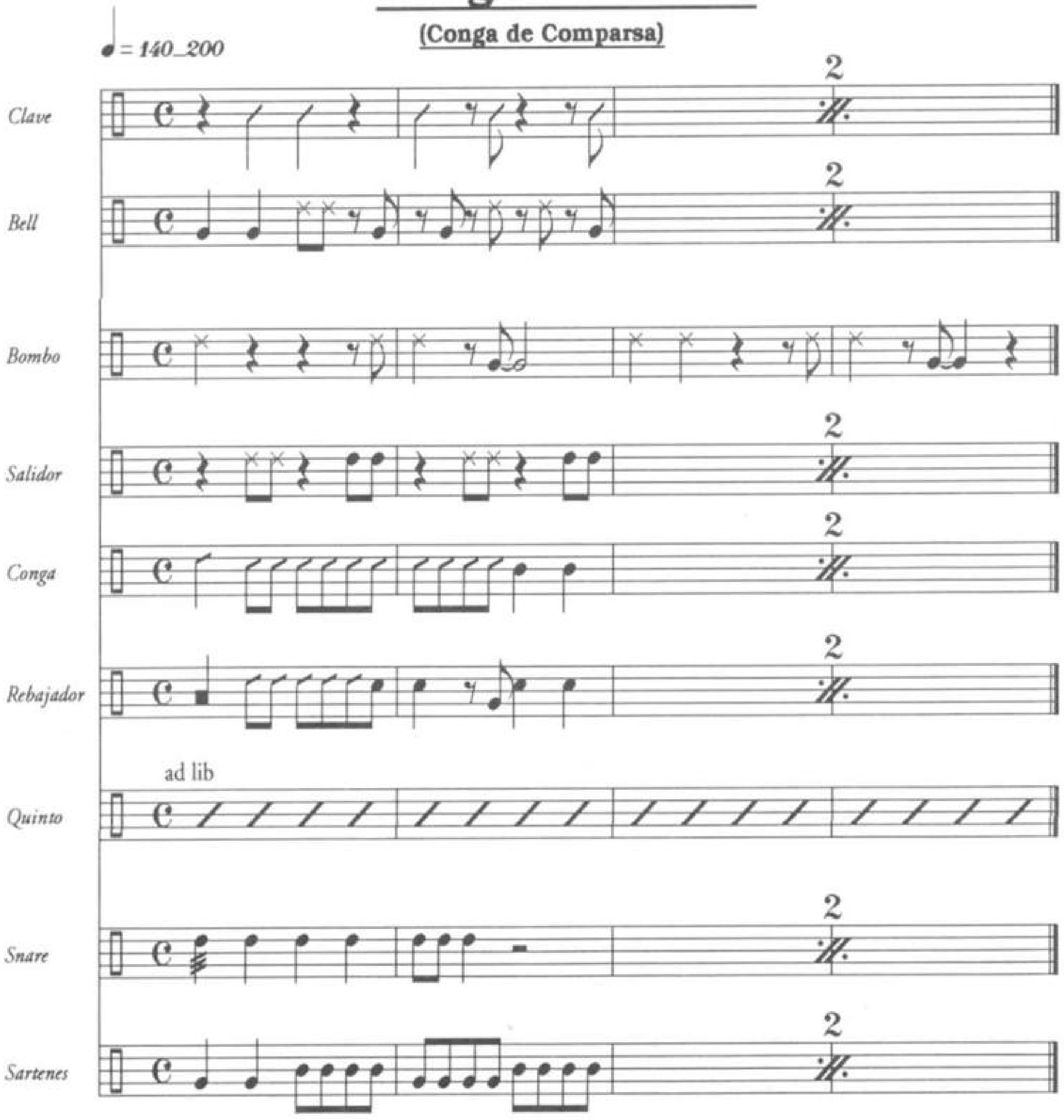


As noted in Chap. IV, there are several piano and bass patterns for *merengue* which may be used alternately, depending upon the song form. For example, the bass *tumbao* may alternate between the half note pattern above, and a syncopated line. Also, the piano may alternate between the syncopated pattern above, a steady eighth note pattern, or a simplified pattern (refer to Chap. IV).

The *tumbadora* has freedom to vary the *tambora* pattern, and may be featured in a solo during a "breakdown", where all except the percussion instruments drop out.

Conga Habanera

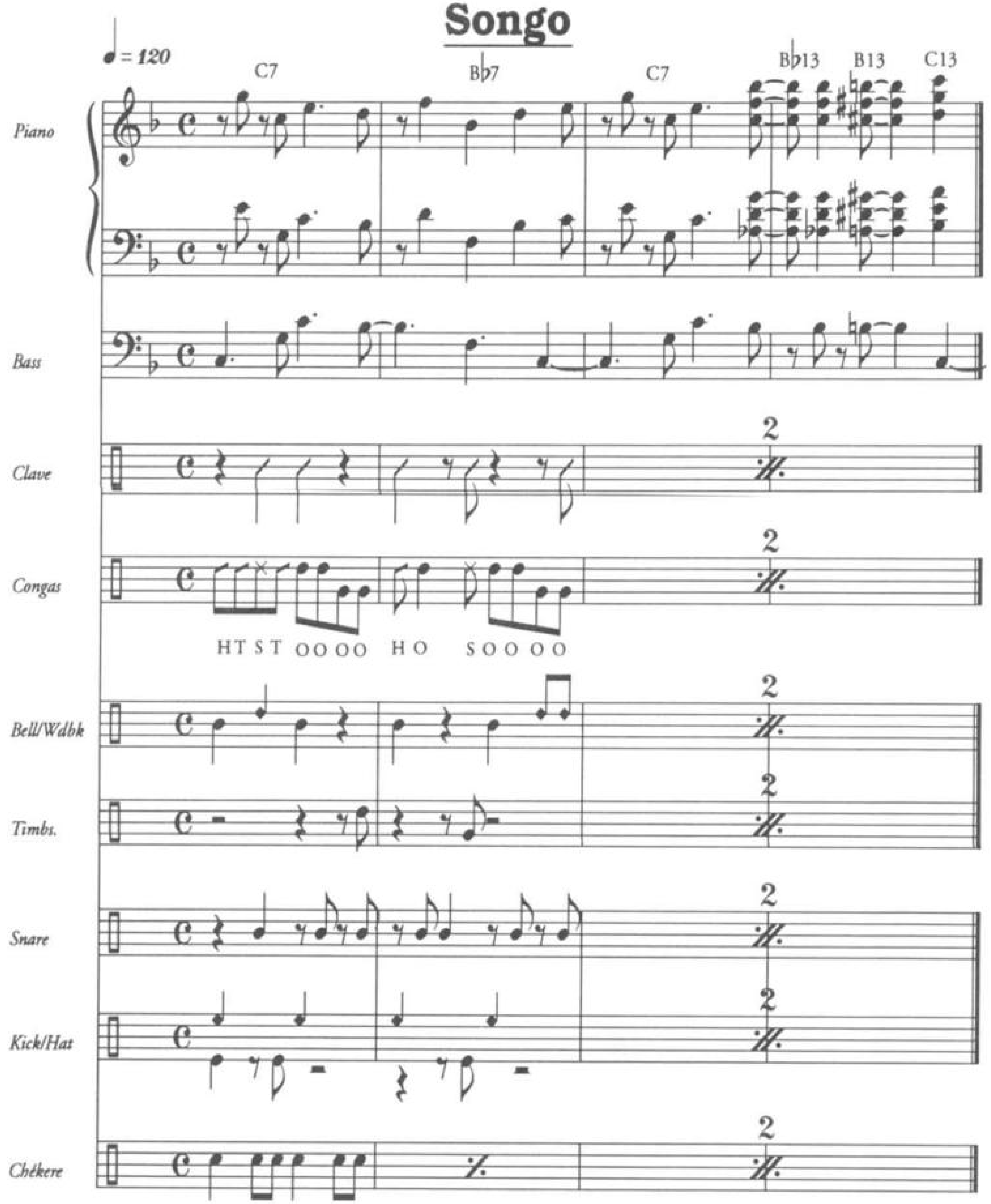
(Conga de Comparsa)


♩ = 140_200
Clave
Bell
Bombo
Salidor
Conga
Rebajador
Quinto
ad lib
Snare
Sartenes
2

Although some may refer to this style as "comparsa", this term actually refers to the group which interprets the **conga** rhythm, and not the rhythm itself. In an ensemble setting, the various patterns may be divided between the timbales, (playing the bell and *bombo*), the congas, (with one person playing the *salidor* and *conga* parts, one on the *rebajador*, and another person playing the *quinto*), and the rest of the group playing hand percussion such as *sartenes*, bells and shakers.

A trap drummer may actually cover all of the basic parts, as is illustrated in Chapter IV in example 4.70, p 98.

Songo


♩ = 120
C7
B♭7
C7
B♭13
B13
C13
Piano
Bass
Clave
Congas
HT ST OO OO H O S OO OO
Bell/Wdbk
Timbs.
Snare
Kick/Hat
Chékere
2

Songo is a very free-style form incorporating many rhythmic styles, and lends itself to many interpretations and possible variations. These patterns shown here serve as a streamlined example of what usually is much more complex.

SALSA STANDARDS

The following list of songs is a sampling of some of the more widely-known compositions which should be included in any salsa musician's repertoire. Having a few standards under one's belt will not only enable the player to establish a musical rapport with his/her fellow *salseros*, but will also come in handy in a **descarga** situation. In addition, as with any musical style, one's ability to quote melodic passages of recognized tunes while improvising is greatly developed.

Title & Style:		***Author:***
Afro Blue	*(6/8)*	*Mongo Santamaría*
Alegría y Bomba	(bomba)	Miguel Angel Flores
Almendra	(danzón)	Abelardito Valdés
A Night in Tunisia	(mambo)	Dizzy Gillespie
Angoa	(danzón)	Félix Reina
Báilala Pronto	(son-montuno)	Adolfo Peñalver
Bésame Mucho	(bolero)	Consuelo Velázquez
Bilongo	(guaracha)	Guillermo Rodríguez Fiffé
Cachita	(guaracha)	Rafael Hernández
Capullito de Alelí	(son)	Rafael Hernández
Compadre Pedro Juan	(merengue)	Luis Kaláff
Dame Un Cachito Pa' Huele'	(son-montuno)	Arsenio Rodríguez
Descarga Cubana	(descarga)*	O. Estivil
Dile a Catalina	(son-montuno)	Arsenio Rodríguez
Echale Salsita	(son)	Ignacio Piñeiro
Elena, Elena	(plena)	Manuel Jiménez "Canario"
El Manicero	(son-pregón)	Moisés Simons
Guantanamera	(guajira-son)	Joseíto Fernández
Guarachi Guaro	(cha-cha-chá)	Dizzy Gillespie
Guararé	(songo)	Juan Formell
La Cuna	(cha-cha-chá)	Howard Schneider
Lágrimas Negras	(bolero-son)	Miguel Matamoros
Lamento Borincano	(bolero)	Rafael Hernández
La Mujer de Antonio	(son-montuno)	Miguel Matamoros
Mambo #5	(mambo)	Dámaso Pérez Prado
Mambo #8	(mambo)	Dámaso Pérez Prado
Mambo Diablo	(mambo)	Tito Puente
Mambo Inn	(mambo)	M. Bauza/E. Samson/B. Woodlen
Manteca	(mambo)	Dizzy Gillespie/Chano Pozo
María Cervantes	(guaracha)	Noro Morales
Me Voy Pa'l Pueblo	(son)	Marcelino Guerra
Morning	(cha-cha-chá)	Clare Fischer
Oye Cómo Va	(cha-cha-chá)	Tito Puente

Pa' Gozar	(descarga)*	Arístides Soto "Tata Güines"
Para Los Rumberos	(mambo)	Tito Puente
Pare Cochero	(danzón-cha)	Marcelino Guerra
Philadelphia Mambo	(mambo)	Tito Puente
Picadillo	(mambo)	Tito Puente
¿Por Qué Tu Sufres?	(son-montuno)	Chano Pozo
Ran Kan Kan	(mambo)	Tito Puente
Rico Vacilón	(cha-cha-chá)	Rosendo Ruiz Jr.
Saoco	(son-montuno)	Rosendo Ruiz Jr.
Sofrito	(cha-cha-chá)	Neil Creque
Son De La Loma	(son)	Miguel Matamoros
Suavecito	(son)	Ignacio Piñeiro
Tres Lindas Cubanas	(danzón-mambo)	Guillermo Castillo
Vámonos Pa'l Monte	(mambo)	Eddie Palmieri
Yerbero Moderno	(cha-cha-chá)	Nestor Nili

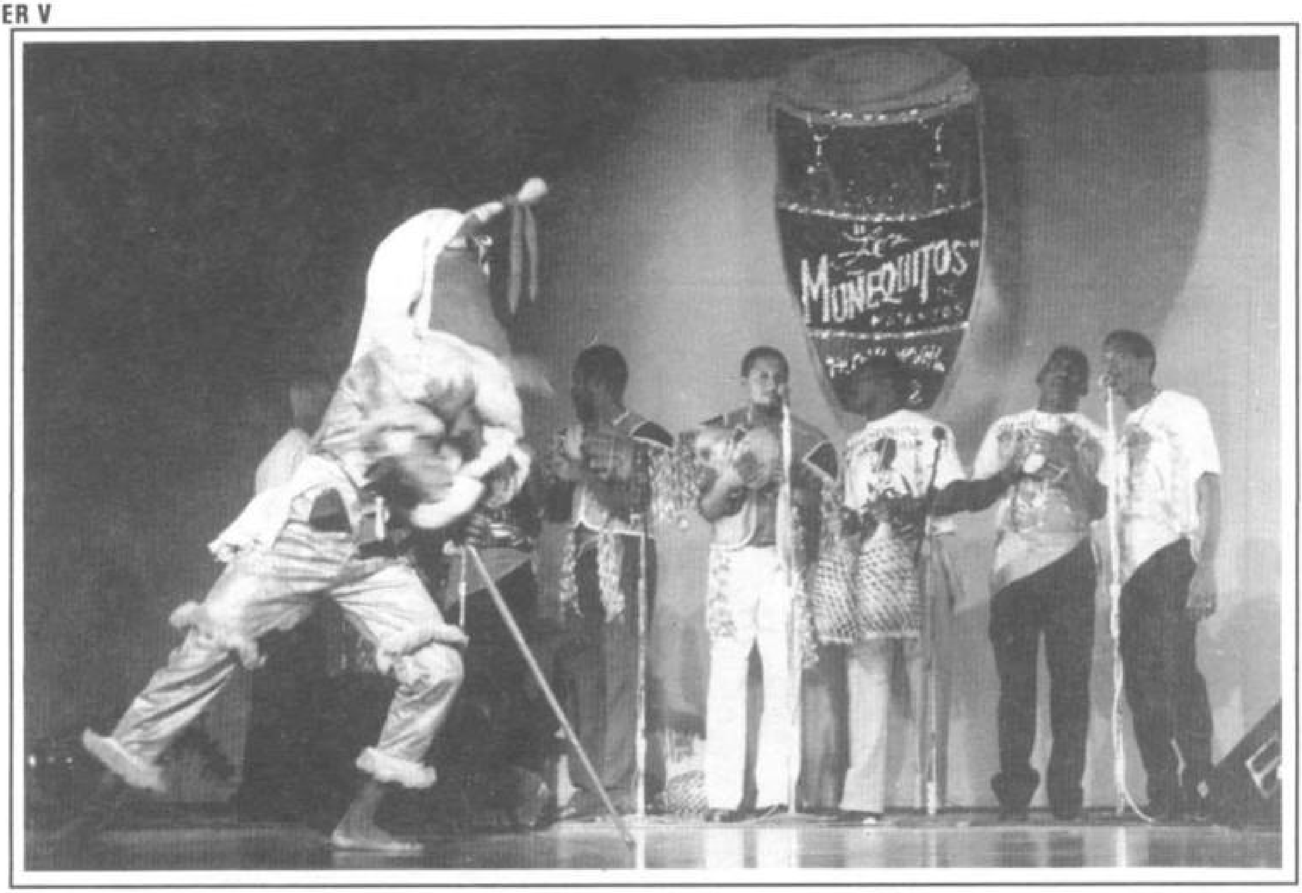
*Although these songs originate from jam-session type recordings, they are considered "standards". The "Cuban Jam Session" albums by **Israel López "Cachao "** are perhaps the most important collection of **descargas**, and are a must for any collector or performer.

Bill Graham and Armando Peraza, San Francisco, 1987. © René Castro.

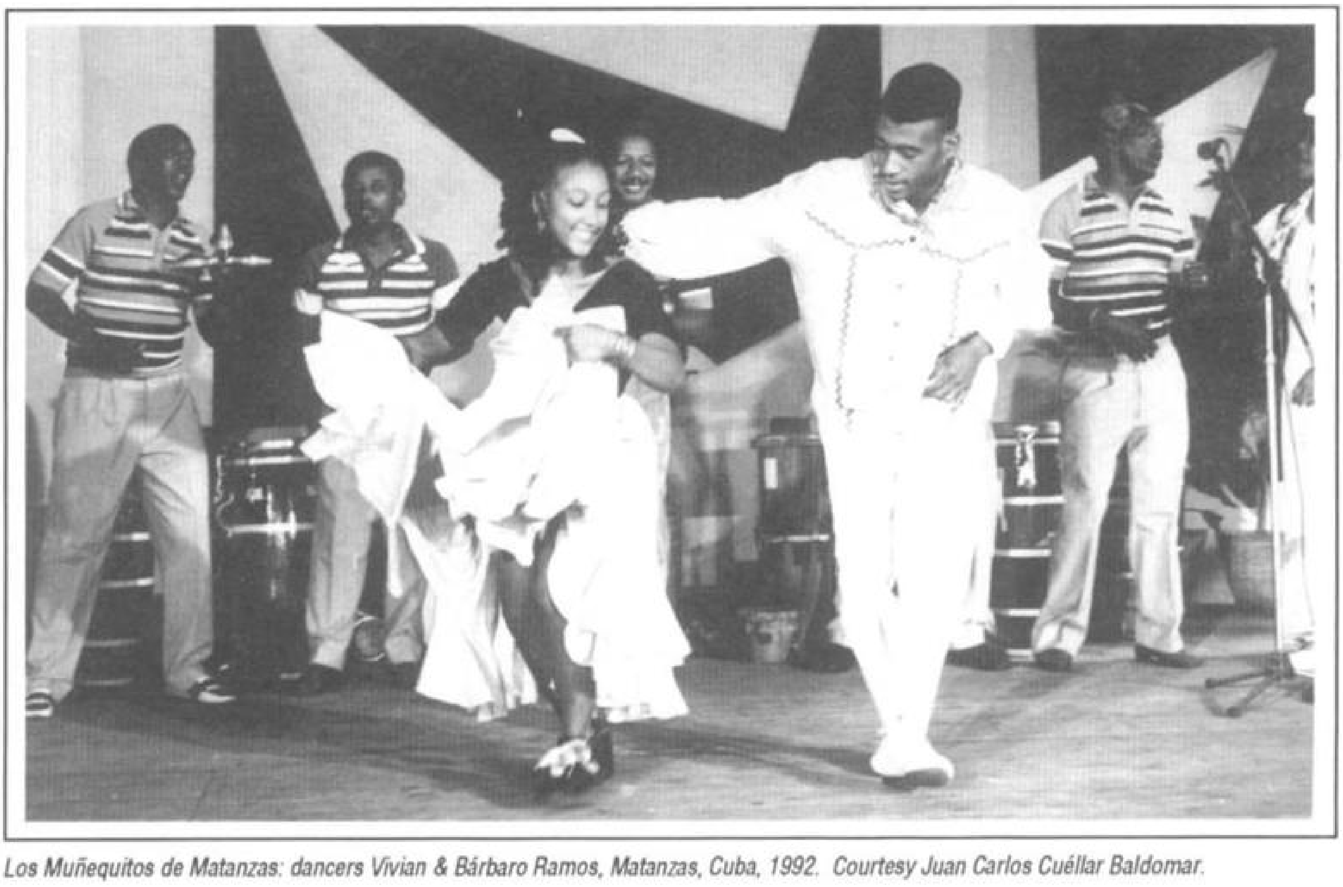
Orquesta Aragón with Omara Portuondo. © EGREM.

MUÑE ITO
de
Matanzas

Los Muñequitos de Matanzas: dancers Diosdado Ramos & Ana Pérez, Matanzas, Cuba, 1992. Courtesy Juan Carlos Cuéllar Baldomar.



Los Muñequitos de Matanzas: Abakuá dance, San Francisco, 1992. Courtesy Juan Carlos Cuéllar Baldomar.



Los Muñequitos de Matanzas: dancers Vivian & Bárbaro Ramos, Matanzas, Cuba, 1992. Courtesy Juan Carlos Cuéllar Baldomar.

Appendix A: Listening List

The following list represents but a few of the many talented individuals and groups recommended by the author. Any recording featuring these artists is worth adding to your collection. Some of these artists may be classified as "salsa" artists, and others may be considered "Latin jazz", Cuban jazz or folkloric. However, many of the artists mentioned cross over into other areas of the Afro-Caribbean musical spectrum. The country of origin of groups who share the same name is also indicated.

In addition, many old recordings are being re-issued on compact disc. Please refer to the section at the end of Appendix B, which provides suggestions as to where to locate these recordings.

Groups:

Afro Cuba
Alegre Allstars
Aliamén
América, Charanga (US)
América, Orquesta (Cuba)
Anacaona, Orquesta
Apollo Sound
Aragón, Orquesta
Arcaño y sus Maravillas
Batachanga, Orquesta
Batacumbele
Bongo Logic
Broadway, Orquesta
Candela, Conjunto
Caney, Cuarteto
Carabalí
Casino, Conjunto
Casino de la Playa, Orq.
Charanga '76
Clásico, Conjunto
Dan Den
De La Luz, Orquesta (Japan)
Dimensión Latina
Duboney, Charanga
Estrellas Cubanas
Estrellas de Areíto
Fania Allstars
Fort Apache
Gran Combo, El
Guaco
Havana Cuban Boys
Hijos del Rey, Los
Ideal, Orquesta (Cuba)
Irakere, Grupo
Kenton, Los
Kimbos, Los
La 440 (Cuba)
Lecuona Cuban Boys
Libre, Conjunto
Machete Ensemble
Manguaré, Grupo
Maravillas de Florida, Orq.
Matancera, Sonora
Melodías del 40, Orq.
Mezcla
Moncada, Grupo
Niche, Grupo
NG La Banda
Opus 13
Original de Manzanillo, Orq.
Panamericana, Orq.
Ponceña, Sonora
Puerto Rico Allstars
Revé, Orquesta
Ritmo Oriental, Orq.
Rumbavana, Conjunto
Sensación, Orquesta
Septeto Nacional
Sexteto Boloña
Sexteto Habanero
Son 14, Conjunto
Sublime, Orquesta
Típica '73
Típica Ideal (US)
Típica Novel
Todos Estrellas
Van Van, Los

Artist-Lead Groups:

Alvarez, Adalberto (y su Son)
Barretto, Ray & Orch.
Bauza, Mario & his Afro Cuban Orch.
Blades, Rubén
Camilo, Michel
Chappottín, Félix & Conjunto
Cieguito de Nagua, El
Colòn, Willie
Cortijo, Rafael
Cuba, Joe
Delgado, Issac
D'León, Oscar
D'Rivera, Paquito
Enrique, Luis
Fajardo, José
Guerra, Juan Luis (Y La 440)
Gillespie, Dizzy
Machito & Orch.
Mateo, Joseíto
Moré, Beny
Ortiz, Luis "Perico"
Pacheco, Johnny
Palmieri, Charlie (La Duboney)
Palmieri, Eddie
Puente, Tito (Orch/Latin Ensemble)
Rivera, Ismael
Rodríguez, Arsenio & Conjunto
Rodríguez, Bobby (La Compañía)
Rodríguez, Pete "El Conde"
Rodríguez, Tito
Santarosa, Gilberto
Rosario, Willie
Sandoval, Arturo
Santamaría, Mongo
Sánchez, Poncho
Ulloa, Francisco
Valentín, Bobby
Vargas, Wilfrido
Ventura, Johnny

Folkloric Groups:

Afro Cuba
Conj. de Clave y Guaguancó
Conjunto Folklórico Nacl.
Coro Folklórico Kindembo
Danza Moderna
Danza Nacional
Emikeké
Muñequitos, Los
Papines, Los
Proyecto Iroko
Yoruba Andabo

Singers:

Alberto, José "El Canario"
Allen, Tito
Avilés, Vitín
Azuquita, Camilo
Barrio, Rafael "Felo"
Barroso, Abelardo
Betancourt, Justo
Blades, Rubén
Burke, Elena
Burke, Malena
Calá, Antonio
Calzado, Rudy
Canales, Angel
Casanova, Héctor
Colón, Santos
Cruz, Bobby
Cruz, Celia
Cuervo, Caridad
Cuní, Miguelito
De Jesús, Rafael
De La Paz, Ray
Delgado, Isaac
Enrique, Luis
Feliciano, José "Cheo"
Fernández, Joseíto
Fiol, Henry
González, Celina
Gómez, Tito
Grillo, Frank "Machito"
Grillo, Graciela
Grillo, Paula
Guerra, Orlando "Cascarita"
José Alberto "El Canario"
La Lupe
Lavoe, Héctor
Machín, Antonio
Martí, Virgilio
Martín, Gina
Martínez, Hansel
Medina, Jerry
Mena, Mariano Enrique
Mendoza, Celeste
Meñique
Miranda, Ismael
Montañez, Andy
Moré, Beny
Nieves, Tito
Planas, Raúl
Portuondo, Omara
Quintana, Ismael
Riset, Panchito
Rivera, Ismael
Rivera, Yolanda
Rodríguez, Lalo
Rodríguez, Pete "El Conde"
Rodríguez, Tito
Sánchez, Nestor
Santarosa, Gilberto
Santiago, Adalberto
Santiago, Eddy
Sardiñas, Ramón "Monguito"
Silva, Luis "Melón"
Torres, Roberto
Valdés, Merceditas
Valdés, Oscar
Valdez, Miguelito
Valdez, Vicentico
Valoy, Cuco
Ventura, Johnny
Yayo El Indio

Pianists:

Alvarez, Adalberto
Bravo, Sonny
Cabrera, Eduardo
Cabrera, Elvis
Camilo, Michel
Colón, Gilberto
Dalto, Jorge
De Armas, Miguel Angel
Durán, Hilario
Echevarría, Paquito
Figueroa, Eric
Fischer, Clare
Frías, Lino
González, Rubén
Griñán, Luis Martínez "Lily"
Guaraldi, Vince
Gutierrez, Julio
Harlow, Larry
Hernández, Oscar
Hernández, René
Hernández, René "El Látigo"
Herscher, Ira
Ithier, Rafael
Justiz, Pedro "Peruchín"
Justiz, Rodolfo Argudín
Levine, Mark
López, Gilbert
López, Jesús
López, Orestes
Lucca, Papo
Martínez, Eddie
Morales, Noro
Nácer, Amuni
Ortiz, Arturo
Otwell, Charlie
Palmieri, Charlie
Palmieri, Eddie
Pérez, Danilo
Prado, Pérez
Rodríguez, Alfredo
Rubalcaba, Gonzalo
Rubalcaba, Guillermo
Ruiz, Hilton
Ruiz, Otmaro
Sacasas, Anselmo
Salvador, Emiliano
Shearing, George
Simon, Ed
Torres, José
Valdés, Bebo
Valdés, Jesús "Chucho"
Varona, Luis

Bassists:

Arango, Feliciano
Cuevas, Sal
D'León, Oscar

(Bassists)
Del Puerto, Carlos
Formell, Juan
González, Andy
Huertas, Polito
Laboreal, Abraham
López, Israel "Cachao"
López, Orlando "Cachaíto"
Peña, John
Perera, Humberto
Pérez, Dave
Reyes, Jorge
Rivera, Eddy "Guagua"
Rodríguez, Bobby
Rodríguez, Rubén
Santaella, Antonio "Tato"
Santiago, Joe
Torres, Johnny
Valentín, Bobby
Venegas, Víctor
Viñas, Mike

Congueros:

Aguabella, Francisco *
Alfonso, Jorge "El Niño"
Alias, Don *
Allende, Bobby
Angá, Miguel
Barretto, Ray
Cardona, Milton *
Cándido
Collazo, Julito
Conte, Luis *
Figueroa, Sammy
Flores, Richie
González, Jerry
Güines, Tata
Hidalgo, Giovanni *
Malabé, Frankie
Maldonado, Angel "Cachete"*
Montalvo, Eddie
Nogueras, Juan
Pepín, Papo
Peraza, Armando *
Ponce, Daniel
Pozo, Chano
Rodríguez, Frankie
Rodríguez, Israel
Sánchez, Poncho
Santamaría, Mongo
Valdés, Carlos "Patato"
Vizcaíno, Roberto*

Timbaleros:

Barreto, Guillermo
Bastar, Francisco Angel "Kako"
Bobo, Willie
Choricera
Collazo, Mike
Colón, Jessie
Cortijo, Rafael
De los Reyes, Walfredo Sr.
Delgado, Jimmy
Díaz, Daniel
Díaz, Ulpiano
Dueño, Endel
Esquijarosa, Chuchú
Irizarry, Ralph
Marrero, Nicky
Montecino, Carlos
Morales, Humberto
Muñoz, Mario
Nieto, Ubaldo
Oquendo, Manny
Pasqualito,
Puente, Tito
Quintana, José Luis "Changuito"*
Revé, Elio
Rosario, Willie
Sabater, Jimmy
Santiago, Charlie
Varona, Orestes
Vilató, Orestes *
Vizcaíno, Roberto *

Bongoceros:

Carrillo, Antonni
Cortés, Pablo
Gutiérrez, Agustín "Manana"
Iglesias, Rogelio "Yeyo"
López, Chukie
Mangual, José
Oquendo, Manny
Papa Gofio
Papa Kila
Peraza, Armando*
Pozo, Chino
Suárez, Antonio
Rodríguez, Johnny
Roena, Roberto
Rolito
Romero, Ray
Vilató, Orestes*

Drummers:

Acuña, Alex
Ameen, Robert
Barreto, Guillermo
Barreto, Julio César
Barreto, Giraldo Piloto
Berrios, Steve
Berroa, Ignacio
De los Reyes, Walfredo (Sr & Jr.),
Hernández, Horacio
Martínez, José
Oviedo, Calixto
Plá, Enrique
Quintana, José Luis "Changuito"*
Rivera, Jimmy
Sanabria, Bobby
Sánchez, Tony
Valdés, Oscarito

Güiro/Maraca Players:

Amores, Guillermo g
Arboláez, Francisco "Panchito" g
Díaz, Carlos "Caíto" m
Lazaga, Enrique g
Martínez, Osvaldo "Chihuahua" g
Noroña, Julio g
Quintana, Ismael g & m
Tamayo, Gustavo g
Valdés, Rolando g

* = Multi-Instrumentalists

Aguabella, Francisco
Alias, Don
Cardona, Milton
Collazo, Julito
Conte, Luis
Hidalgo, Giovanni
Maldonado, Angel "Cachete"
Peraza, Armando

(Multi-Instrumentalists)
Quintana, José Luis "Changuito"
Rodríguez, Ernesto
Summers, Bill
Vilató, Orestes
Vizcaíno, Roberto

Aguabella, Cardona, Collazo, Hidalgo , Maldonado and Summers are also well-known as batá drummers.

Trumpet:

Armenteros, Alfredo "Chocolate"
Bauzá, Mario
Boulong, Pedro "Puchi"
Chappottín, Elpidio
Chappottín, Félix
Gillespie, Dizzy
Greco, José Miguel
López, René
Maldonado, Ray
Munguía, Juan
Olivencia, Tommy
Ortiz, Luis "Perico"
Paz, Víctor
Rodríguez, David "Piro"
Rodríguez, Roberto
Sandoval, Arturo
Sepúlveda, Charlie
Sheller, Marty
Torres, Juancito
Varona, Jorge
Vega, Ray
Vivar, Alejandro "El Negro"
Zarzuela, Hector "Bomberito"

Trombone:

Bosch, Jimmy
Burtis, Sam
Colón, Willie
Giménez, Generoso "El Tojo"
Jorge, Reinaldo
Kahn, Lewis
Pineda, Leopoldo
Regan, Dan
Rodríguez, José
Rogers, Barry
Turré, Steve ∞
Vázquez, Angel "Papo"
Weinstein, Mark

∞ *Steve Turré is also known for his conch shell playing.*

Flute:

Arcaño, Antonio
Cortes, José Luis
Egües, Richard
Fajardo, José
Fernández, Gonzalo
Lozano, Rolando
Pacheco, Johnny
Pancho El Bravo
Pérez, Lou
Rodríguez, Bobby
Smith, Mauricio
Torres, Nestor Jr
Valentín, Dave
Zervigón, Eddie

Saxes:

Almario, Justo
Averhoff, Carlos
Bauzá, Mario
D'Rivera, Paquito
Pérez, Rolando Pérez
Rivera, Mario
Sánchez, David
Valera, Manuel
Velasco, Germán
Veneros, Héctor

Violinists:

Blea, Anthony
De la Fé, Alfredo
Drennon, Eddie
El Niño Prodigio
Jorrín, Enrique
Kahn, Lewis
Legarreta, Félix "Pupi"
Reina, Félix
Silva, José "Chombo"

Tres/Cuatro:

Amat, Pancho t
González, Nelson t
Guzmán, Pedro c
Hernández, Mario c
Oviedo, Isaac t
Oviedo, Papi t
Padilla, Pedro c
Quintero, Nieves c
Rivera, El Niño t
Rivera, Maso c
Rodríguez, Arsenio t
Rodríguez, Charlie t
Toro, Yomo c

Vibes:

Berrios, Tommy
García, Oscar
Marrero, Ricardo
Naranjo, Valerie
Puente, Tito
Ramírez, Louie
Tjader, Cal

Electric Guitar:

Morales, Carlos Emilio
Santana, Carlos

Appendix B: Discography

The following mini-discography - mostly a portion of the author's personal collection - represents a sampling of some outstanding recordings by salsa, Latin jazz, Cuban and other Caribbean artists. Please refer to the Listening List (Appendix A) for further suggested artists/groups, as well as locations where to buy these recordings at the end of this appendix.

Afro Cuba

Afro Cuba	Areíto LD 3953
Eclipse de sol	Jazz House JHR004

Alegre All Stars

They Just Don't Makim..	Alegre ASLP 6006
Alegre All Stars (Vols. I-IV)	Alegre 8100, 8340, 8430, 8440

Allen, Tito

El Intocable	Faisán TL-3504

Alonso, Pacho

A Bailar con Pacho Alonso	Discuba TL-1196
¡ Que Me Digan Feo!	Discuba TL-10152

Alvarez, Adalberto

Adalberto Alvarez y su Son	Areíto LD-4212

América, Charanga

Y Algo Más	Combo RCSLP 2035

América, Orquesta

América de Ayer, Hoy…	Areíto LD-4550
No Camino Más	TH Rodven TL-7186
…Y Enrique Jorrín - Tesoros Musicales	Sony TL-0334

Aragón, Orquesta

Album de Oro, Vol. 1	Caribe CA. 90-02
Album de Oro, Vol. 2	Caribe CA. 90-02
Aragón Vol. II	Areíto LD-3984
Charangas y Pachangas	Discuba TL-2390
Cógele el Gusto a Cuba	Discuba TL-2468
Disco de Oro/50 aniv.	Caribe CA-9001
Ja-Ja-Pachá	Discuba LPD 557
Me Voy Para la Luna	Discuba LPD-520
Mosaicos Tropicales	Discuba TL-6996
Orquesta Aragón - danzones	Discuba TL-7412
Ultimos Exitos de Aragón	Discuba TL-9526
20 Exitos, Vol. 2	Mediterraneo MCD-10017

Arcaño y sus Maravillas

Arcaño y sus Maravillas	Areíto LD-3917

Areíto, Estrellas de

Las Estrellas de Areíto	Egrem EG-13.119

Arsenio Rodríguez (see "Rodríguez, Arsenio")

Averhoff, Carlos

Solamente Con Amor	Areíto LD-4373

Barretto, Ray

Indestructible	Fania LPS 00456
La Cuna	CTI 9002
Rican Struction	Fania JM 552
Ritmo de la Vida	Fania JM 605 Ser. 0798
Que Viva la Música	Fania SLP 00427
Todo Se Va a Poder	Fania JM 633
Tomorrow: Barretto Live	Atlantic SD 2-509 0798

Barroso, Abelardo/Orq. Sensación

Bruca Maniguá	ARO CD-108
La Cumbancha	Antilla MLP-599
Guajiro de Cunagua	ARO A-107

Batachanga, Orquesta

La Nueva Tradición	Sugarloaf SR 2000
Mañana Para los Niños	Earthbeat EB D2557

Batacumbele

Afro Caribbean Jazz	Montuno MLP 525
Con Un Poco De Songo	Tierrazo 10610 CD
En Aquellos Tiempos	Tierrazo TLP 011
Live at the Univ. of P.R.	Montuno MCD 526-527

Bauza, Mario & Graciela

Afro-Cuban Jazz	Caimán CLP-9017

Bauza, Mario & Orch.

Tanga	Messidor 15819-2

Betancourt, Justo

Pa' Bravo Yo	Fania SLP 00426

Blades, Rubén

Antecedente	Elektra 60795-1
Bohemio y Poeta	Fania JM-00541 Ser0698
Buscando América	Elektra 60352-1

(Blades, Rubén)	
Caminando	Sony CD 80593
Escenas	Elektra 9 60432-1
Maestra Vida I	Fania JM 576
Maestra Vida II	Fania JM 577
(see also "Colón, Willie & Rubén Blades")	

Bola de Nieve

Bola de Nieve	Kubaney CDK-211

Boloña, Sexteto

La Historia del Son Cubano (Vol. I)	Folklyric 9053

Broadway, Orquesta

Pasaporte	Coco CLP-126

Cachao (see "López, Israel 'Cachao'")

Canario y su Grupo

Plenas	Ansonia HGCD-1232

Caney, Cuarteto

Cuarteto Caney (1939-1940)	Tumbao TCD-005

Cañoneo

Cañoneo	Guacamole GR2001
Desperately Seeking Fusion	Passport Jazz PV

Carabalí

Carabalí	Mango 539 888-2
Carabalí II	Mango 162539906-2

Casino, Conjunto

Bailando Con el Conj. Casino	TH-Rodven CD-141

Cesta Allstars, The

...Y Otros Estrellas, Vol. 1	Musical Productions TL-2392
Vol. 2: Salsa Festival	Musical Productions TL-8366

Chappottín, Félix

Chappottín y sus Estrellas	Antilla CD-594
Conj. Chap. y sus Estrellas	Artex CD-052

Charanga '76

Gold 81	US Music Inc USK-720 '81

Charanga De La 4

Charanga De La 4	Guajiro TL-10592

Chepín

De Nuevo Con Chepín	Areíto LD-3965

Chocolate, Estrellas de

Guaguancó a Todos Los Barrios	Antilla CD-15

Clave y Guaguancó, Conjunto de

Cantaremos y Bailaremos	Areíto 4716

Colón, Willie

Asalto Navideño	Fania SLP 399
El Baquine de Angelitos Negros	Fania JM 00506
El Juicio	Fania SLP 00424
El Malo	Fania SLP 337
La Gran Fuga	Fania SLP 394
Lo Mato	Fania SLP 00444
The Big Break	Fania SLP 394
The Good, The Bad, The Ugly	Fania SLP 00484
There Goes the Neighborhood (w/ Mon Rivera)	Vaya JMVS 42

Colón, Willie & Rubén Blades

Siembra	Fania JM00-537
¡Metiendo Mano !	Fania JM00500

Cortijo y su Combo

Baile Con...	Palladium PLP-153
Cortijo y su Combo	Musical Productions TL-2800
Quítate de la Vía, Perico	Rumba RLP 55548
Time Machine	Musical Productions TL-9322
Vol. 2	Ansonia TL-9840

Cruz, Celia

Canciones Premiadas	Palladium PLP-138
Canta Celia Cruz	Palladium 10286
Celia Cruz Sings	Palladium PLP-131
Cuba's Queen of Rhythm	Palladium 10288
La Tierna, Conmovedora, Bamboleadora	Palladium 10294
Música Santera con...	SEECO D16048
The "Brillante" Best	Vaya JMVS-77

Cruz, Celia & Johnny Pacheco

Eternos	Vaya JMVS-80
Tremendo Caché	Vaya VS-37

Cruz, Celia & Sonora Matancera

Con La Sonora Mat. Vols. 1-4	TH Rodven 10532,4,6,8
Homenaje a los Santos	Seeco 9269

Cruz, Celia & Sonora Ponceña

La Ceiba	Vaya JMVS 84

Cruz, Celia & Tito Puente

Cuba Y Puerto Rico Son	Tico SLP 1136
Homenaje a Beny Moré	Tico JMTS 1425

Cruz, Celia & Willie Colón

Celia & Willie	Vaya JMVS 93
Only They Could Have Made This Album	Vaya JMVS 66
The Winners	Vaya JMVS 109

(Cruz) Celia, Johnny, Justo, Papo

Recordando El Ayer	Vaya JMVS-52

Cuba, Joe

Joe Cuba Sextet	TH Rodven 5028
Joe Cuba Sextet - Hanging Out	Tico SLP 1112
We Must Be Doing Something Right	Tico SLP 1133

Cugat, Xavier

...& His Orchestra 1940-42 (w/ Machito and Miguelito Valdés)	Tumbao 10300

Cuervo, Caridad

Con Pachito Alonso	Areíto LD-3904

D'León, Oscar

Canta La Música Cubana	TH Rodven 2208
Con Bajo y Todo	TH Rodven 2550
Con La Crítica	TH Rodven 2620
Dos Grandes De La Música Popular...	TH Rodven 3222
La Salsa Soy Yo	TH Rodven 5452
ODL Y Su Salsa Mayor	TH Rodven 7434

D'Rivera, Paquito

Celebration	Columbia FC 44077
Explosion	Columbia FC 40156
...& Arturo Sandoval - Reunion	Messidor 10202
Why Not!	Columbia FC 39584

Dalto, Jorge and the Interamerican Band

Urban Oasis	Condord Picante 9662

Dan Den

Lo mejor de Dan Den	Areíto C - 070

Danza Nacional

Homenaje a Jesús Pérez	Areíto LD-4246

De La Fé, Alfredo

Alfredo	Criollo C-473
Para Africa Con Amor	Sacodis BP 804

Delgado, Issac

Con Ganas	Artcolor 1A501-36004 A
Dando La Hora	PM Records CDPM-2003

De Los Reyes, Walfredo

Cuban Jazz	Palladium PLP-106

Diez, Barbarito

Así Bailaba Cuba	Panart 100-28007

Dimensión Latina

Las Estrellas De…	TH Rodven 5574

Embale, Carlos

Carlos Embale	Areíto LD-3810
Los Roncos Chiquitos	Areíto LD-4158

Escovedo, Pete

Mister E	Crossover CR-5005
Yesterday's Memories, Tomorrow's Dreams	EsGo EG 002

Estrella de Cuba, Orquesta

Gozando Pachanga	Bravo LP-111

Estrellas Cubanas, Orquesta

Orq. Estrellas Cubanas	Vitral VCD 3850

Estrellas de Chocolate

Guaguancó a Todos Los Barrios	Antilla CD-15

Fajardo, José

Cuban Jam Session	Panart 102-28038
Danzones Completos	Antilla CD-566

Fania All Stars

Live at the Cheetah (Vols. 1 & 2)	Fania SLP 0044415-416
Live at the Red Garter (Vol. 2)	Fania SLP 364
Lo Que Pide La Gente	Fania JM 629
The Perfect Blend	CBS Int. CDDI-10453

Feliciano, Cheo

Cantando	Sony 2224
Cheo	Vaya VS 5
Con Ismael Quintana - Los Soneros de Ponce	Musical Productions 0146

(Feliciano, Cheo)

Estampas	Vaya JMVS 86
La Voz Sensual de...	Vaya VS 12
Profundo	Vaya JMVS 102

Gillespie, Dizzy

Afro-Cuban Jazz Moods w/ Machito	Pablo/Fantasy 1348
Manteca	Quintessence GJ-25211
School Days	Regent MG 6043

González, Celina

Al Guateque con Celina	Areíto LD - 4084

González, Jerry (& Fort Apache)

Earthdance	Sunnyside 110504
Obatalá	Enja R2 79609
River is Deep	Rhino 10544
Rumba Para Monk	Sunnyside SSC 1036D
Ya Yo Me Curé	Pangaea 6242

Gran Combo, El

25th Anniversary (Vols. 1 & 2)	Combo 1114/1116
De Punta a Punta	Combo 1912
En Acción	Combo 3754
Happy Days	Combo 4678
Mejor Que Nunca	Combo 6710

Grupo Folklórico y Experimental Nuevayorquino

Concepts in Unity	Salsoul SAL 2-400
Lo Dice Todo	Salsoul 4110

Guaco

Lo Mejor de Guaco	Sonotone 5814
Me Vas Llevando	TH Rodven 4640

Guerra, Juan Luis y 440

Bachata Rosa	Karen KCD136 '90
El Original 4.40	WEA Latina 3570
Mudanza y Acarreo	BMG/Karen 7018
Ojalá que llueva café	Karen KLP-126

Habanero, Sexteto

La Historia del Son Cubano (Vol II)	Folklyric 9053

Harlow, Orchestra

Hommy, A Latin Opera	Fania SLP 00425
Salsa!	Fania SLP 00460

Irakere

Bailando Así	Areíto LD-4186
Homenaje a Beny Moré	Messidor 25904 '89
In London, Vol. 1	Jazz House JHR005 '88
In London, Vol. 2	Jazz House JHR009 '89
Irakere	Columbia 35655 '79
Irakere en Vivo	Egrem-Artex CD 016
Misa Negra	Messidor 15972 '87
Vol 2 Exitos 73-79	Areíto LD-4004

Jorrín, Enrique

Enlace: Pérez Prado/Enrique Jorrín	BMG/INT 3898

Kenton, Stan

Cuban Fire	Capitol CDP 96260 2 (56)

La 440 (Cuba)

Ven, Sígueme	Areíto LD-4475 '87

La'Serie-Cortijo-Rivera

La Serie-Cortijo-Rivera	Rumba RLP 55552

Latin Percussion Jazz Ensemble

Live at Montreux '80	LP Ventures 474

Lavoe, Hector

...Con Yomo Toro y Daniel Santos - Feliz Navidad	Fania JM 555
El Cantante	Charly 3368
La Voz	Fania SLP 00461

Libre, Conjunto

Con Salsa, Con Ritmo, Vol I	Salsoul 4109
Sonido, Estilo y Ritmo	Montuno MLP 522
Tiene Calidad, Vol. II	Salsoul 4114

López, Belisario Y Su Orquesta

Ibid.	Ansonia 1936
Danzones	Ansonia 2992
No Te Importa Saber	Ansonia 7224
Pachangas, Vol. 1	Ansonia 7482
Pachangas, Vol. 2	Ansonia 7484

López, Israel "Cachao"

Cachao '77	Salsoul 4111
Descargas Con El Ritmo de Cachao	Modiner 278
Dos	
Maestro de Maestros	Tania 10712

Los Amigos

Estos son Los Amigos	Siboney 231

Machete Ensemble

Africa, Vol. 1	Earthbeat EBD2501
Africa Vol. II	(TBA)

Machito

At The Crescendo	GNP 100216
Cha-cha-chá...Palladium	Palladium 101
Cuarteto Caney (featuring Machito) 1939-40	Tumbao 10298
Latin Soul Plus Jazz	Tico CLP 1314
Live at North Sea '82	Timeless 168
Machito & His Afro-Cubans - 1941	Palladium 116
Machito & His Afro-Cubans Greatest Hits	Charly 6530
Mucho Macho	Pablo 2625-712-2
Tremendo Cumban 1949-52	Tumbao 10382

Machito & Lalo Rodríguez

Fireworks	MP-3131 CD

Mangual, José Jr.

Time Will Tell	Campanero CPI 524

Manguaré

Grupo Manguaré	Areíto 4040

Maravillas de Florida

Maravillas de Florida	Areíto 3856

Martí, Virgilio

Saludando a los Rumberos	Globe Style ORB 016

Matamoros, Trio

Trio Matamoros	Ansonia 1251
20 Exitos Originales de...	Kubaney 1042
Volume 1	Ansonia 9912
Volume 2	Ansonia 9934
...Y Guaracheros de Oriente (Vols 1-3)	Sony 0338, 0340, 0342

Matancera, Sonora

Ahi Viene La Sonora Matancera	Palladium 10462
Algo Especial Por...	Palladium 10464
Baile Con...	Palladium 10466
Desfile de Estrellas	Seeco 3130
En Tu Busca	Ansonia 3826
Estrellas de...	Ansonia 4054

(Matancera, Sonora)

La S. M. Llegó	Seeco 9156
Sus Grandes Exitos	Panart 2061
...Y Sus Estrellas	Sony 8838

Mendoza, Celeste

La Reina del Guaguancó	Color 102-35162

Milanés, Pablo

El Guerrero	Areíto 4108

Miranda, Ismael

Así se Compone un Son	Fania SLP 00437
El Compositor que Canta	Fania JM 523
Este es Ismael	Fania SLP 00480
Hasta la Ultima Gota	Sony 4684

Montañez, Andy

Canta Sus Exitos	TH Rodven 1632
El Catedrático de la Salsa	TH Rodven 10674
Fantasma	TH Rodven 1630
Mejor Acompañado Que Nunca	TH Rodven 6708
Payaso	TH Rodven 1632
Versátil	TH Rodven 9704

Morales, Noro

Bailemos Con Noro Morales	Tropical 5027
En su Ambiente	Marvel 98
His Piano and Rhythm	Ansonia 1272

Moré, Beny

Así Es Beny	Discuba 1768
Beny Moré	Discuba LPD-619
El Inigualable	Discuba LPD-531
Magia Antillana	BMG 10628
Pare, Que Llegó el Bárbaro	Discuba 7576
Romántico	BMG/INT 8240
Sonero Mayor Vol. V	Areíto LD-4058
Y Hoy Como Ayer	RCA 3203-2-RL

Muñequitos de Matanzas, Los

Cantar Maravilloso	GlobeStyle ORB 053
Guaguancó, Columbia, Yambú	Vitral VCD277

NG La Banda

Cabaret Panorámico	BMG Intl. 74321-16429-4
En la Calle	Areíto LD-4656
No Se Puede Tapar el Sol	Areíto LD-4709

Niche, Grupo

Cielo de Tambores	Sony 2436
Con Cuerdas	Faisán 2568
Grandes Exitos	BMG/INT 4502
Grupo Niche	GN 4612
Llegando al 100%	Sony 106682
Se Pasó	Latin Records 8458

Ñico Saquito

Ñico Saquito	Egrem LD-3920

Olivencia, Tommy

...& His Orchestra	TH Rodven 0294
30 Aniversario	TH Rodven 1118
Ayer, Hoy, Mañana y Siempre	TH Rodven 1816
Celebrando Otro Aniversario	TH Rodven 2338
Exitos, Vol. 1	TH Rodven 4170
Plante Bandera	Inca SLP 1042

Oriental, Orquesta

¡Con Sazón!	Caney CR LPS-8002

Original de Manzanillo

Yo Vengo de Allá Lejos	Siboney LD 211

Ortiz, Luis "Perico"

Lo Mejor De...	New Generation NG 720
One of a Kind	New Generation NG 715
Super Salsa	New Generation NG 710

Oviedo, Isaac

Routes of Rhythm Vol. 3	Rounder CD 5055
Timberos del Caribe	Areito LD-4183

Pacheco, Johnny

Early Rhythms	Musical Productions 3246
El Maestro	Fania JM00485
Introducing: Johnny Pacheco	Charly 4942
Lo Mejor de...	Alegre CLPACD-7011
Los Amigos	Fania JM 540
The Artist	Fania JM 00503 Series 0698
Tres De Café Y Dos De Azucar	Fania SLP 00436
...Y Su Charanga Vol. 3	Alegre JMAS 6016

Pacheco, Johnny & José Fajardo

Fajardo y Pacheco	Fania JM 603

Palmieri, Charlie

A Giant Step	Tropical Budda TBLP 003
Hay Que Estar En Algo	Alegre SLPA 8580
Impulsos	MP-3118

Palmieri, Eddie

Azucar Pa' Ti	Tico LP 1122
Champagne	Tico LP 1165
Echando Pa'lante	Tico LP 1113
EP	Fania JMCD-661
EP and his Conjunto La Perfecta	Alegre 817
Eddie Palmieri (White Album)	Barbaro - B 205
El Molestoso	Alegre 824
Gold 73/76	MP-3133 CD
Justicia	Tico 1188
La Verdad	Fania FA 24
Live at Sing Sing	Tico 1303
Live at University of PR	Coco 107
Lo Que Traigo Es Sabroso	Alegre 8320
Lucumí Macumba Voodoo	Epic 35523
Palo Pa' Rumba	Música Latina ML56
Mambo con Conga es Mozambique	Tico LP 1126
Solito	Música Latina ML 59
Timeless	Coco 163
The Sun of Latin Music	Coco
Vámonos P'al Monte	Tico 1225

Papines, Los

Homenaje a mis colegas	Vitral VCD4105
Los Papines	Caribe 215

Pello el Afrokán

Un Sabor Que Canta	Vitral 9578

Peruchín (Pedro Justiz)

Piano & Rhythm	Puchito
The Incendiary Piano of Peruchín	GNP 50

Ponce, Daniel

Arawe	Antilles/Poly. 10176
Changó Te Llama	Mango 162539877-2
New York Now!	Celluloid CELL 5005

Ponceña, Sonora

Back To Work	Inca JMIS 1083
Conquista Musical	Inca SLP 1052
Desde PR a NY	Inca SLP 1029
Determination	Inca JMIS 1080

(Ponceña, Sonora)	
Into the 90's	Inca JMIS 1085
El Gigante del Sur	Inca SLP 1054
Explorando	Inca JMIS 1060
Lo Mejor de…	Inca SLP 1045
Night Raider	Inca JMIS 1079
Sonora Ponceña	Inca SLP 1033
Tiene Pimienta	Inca SLP 1047
Unchained Force	Inca JMIS 1077

Ponceña, Sonora & Celia Cruz

La Ceiba	Vaya JMVS 84
La Orquesta de mi Tierra	Inca JMIS-1064

Prado, Pérez

Cuban Mambo	Sony 2862
Dimensión	Sony 3162
Esta Es Mi Historia	TH Rodven 10672
Havana, 3:00 AM	BMG/INT 4686
¡Qué Rico Mambo!	BMG/INT 7938
Super Exitos	Sony 8954

Puente, Tito

Cuban Carnival	RCA 2349-2-RL
El Rey	Concord Picante 0118
Goza Mi Timbal	Concord Picante CCD-4399
Homenaje a Beny Moré (Vols. 1 & 2)	Tico JMTS 1425-1436
Mambo Diablo	Concord Picante 0120
Mambo of the Times	Concord Picante
On Broadway	Concord Picante 0122
Out of this World	Concord Picante 7458
Pa' Lante	Tico SLP 1214
Para Los Rumberos	Tico CLP 1301
Puente Goes Jazz	RCA 10424
Puente Now!	GNP 10236
Royal 'T'	Concord Picante 4553
Salsa Meets Jazz	Picante CJP-354
The Mambo King 100th LP	Sony 9246
Un Poco Loco	Picante CJP-329

Puente, Tito w/ Azuquita

Ce' Magnifique	Tico JMTS 1440

Puente, Tito w/ Santos Colón

No Hay Mejor	Tico TSLP-1401
TP Featuring Santos Colón	Fania 9340

Puerto Rico Allstars

Puerto Rico Allstars	PRAS SLP 1976001

Ramírez, Louie

A Tribute to Cal Tjader	Caimán 10710
Con Rey De La Paz - Alegres y Románticos	Caimán 2666
El Genio	LT 3468
King of Latin Vibes	Sugar 5180
Louie Ramírez y sus Amigos	Cotique JMCS 1096

Revé, Orquesta

Explosión del Momento	Real World 91301-2
Mi Salsa Tiene Sandunga	Areíto C - 4745
Suave Suave	Areíto LD - 4616

Ritmo Oriental, Orquesta

¡La Ritmo Te Está Llamando!	GlobeStyle CDORB034
30 Años	Areíto LD-4525

Rivera, Ismael

...Y Sus Cachimbos - Soy Feliz	Vaya VS 35
Con Cortijo y su Combo - Sonero #1	Musical Productions 2566
De Toda Manera Rosa	Tico JMTS 1415
Esto Si Es Lo Mío	Tico JMIS 1428
Feliz Navidad	Tico TSLP 1404
Legend	ML 58
Maelo	Tico JMTS 1437
Oro	Tico JMTS 1443
Por La Maceta	Tico TCLP 1311
Traigo de Todo	Tico CLP 1319

Rivera, Mon

Karacatis-Ki	Ansonia 5168
Kijis-Konar	Ansonia 5176
Más Exitos Inolvidables	Ansonia 6656
Mon Rivera	Ansonia 6982
Todos Exitos - El Rey del Trabalengua	TTH 9374

Riverside, Orquesta

Baile Con la Riverside	Antilla 3647

Rodríguez, Arsenio

A Todos Los Barrios	RCA
Boogaloos Con Los 3 Grandes	Antilla 609
Fiesta en Harlem	
Sabroso y Caliente	Antilla MLP-586
El Sentimiento de...	RCA PCD-1402
Los Exitos de...	Ansonia HGCD-1337
Mano a Mano (Arsenio & Arcaño)	
Patato y Totico	Verve
Primitivo	Mas

(Rodríguez, Arsenio)

Quindembo	Caytronics
Y Su Conjunto (Vol.s. 11-2)	Ansonia 1726-1728

Rodríguez, Pete "El Conde"

El Rey	Fania JM 663
Este Negro Sí Es Sabroso	Fania SLP 00489

Rodríguez, Silvio

Canciones Urgentes	Luaka Bop/Warner 9 26480-2
Oh Melancolía	Messidor 10240
Tríptico (Vols. I-III)	Areíto

Rodríguez, Tito

25th Anniversary Performance	TTH 1112
At The Palladium	Palladium 10454
Back Home in Puerto Rico	Palladium 10440
Boleros With Love	Palladium 10444
Carnival of the Americas	Palladium 10446
En La Soledad	TTH 3798
Esta Es Mi Historia	TH Rodven 10664
Inolvidable	TTH 4892
Los Grandes Exitos de...	TH Rodven 6210
Ritmo Y Melodia: 15 Joyas Tropicales	BMG/INT 8138
Tito Rodríguez Hits	WS Latino CD-118
Tito Rodríguez Returns to the Palladium	Palladium 10450

Roena, Roberto (Y Su Apollo Sound)

El Progreso	International JMINT 934
Lucky 7	International JMINT 907
RR y Su Apollo Sound 9	International JMINT 927

Romeu, Antonio Ma.

Así Bailaba Cuba	Panart LP-3047
El Danzón	TH Rodven 3412
Famosos Danzones	TH-Rodven CDD-153 '88

Rosario, Willie

15 Exitos	TH Rodven 0712
A Man of Music	Sonotone 1228
Afincando	Sonotone 1344
El Rey del Ritmo	TH Rodven 3630
Exitos Vol. 2	TH Rodven 4176
Lo Mejor de Willie Rosario	Sonotone 5676
The Salsa Legend	Sonotone 9266

Rubalcaba, Gonzalo

Discovery	Blue Note CDP 7 95478 2
Giraldilla	Messidor 15801-2

(Rubalcaba, Gonzalo)

Grupo Proyecto de	Areíto LD-4235
Live in Havana	Messidor 15960
Live in Montreaux	Blue Note 10706
Mi Gran Pasión	Messidor 15999
The Blessing	Blue Note CDP 7 97197 2

Rumbavana, Conjunto

Conjunto Rumbavana	Vitral 2728
Déjala Que Baile Sola	Vitral VCD 269

Salsa All Stars

The Salsa All Stars	Salsa 2007

Salvador, Emiliano

2	Areíto LD-3986
E. Salvador y su grupo	Areíto LD-4240
Música contemporánea cubana	Areíto

Sánchez, Poncho

¡Bien Sabroso!	Concord Picante 1958
El Conguero	Concord Picante 3404
La Familia	Concord Picante 5286
Papa Gato	Concord Picante 7524
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Glossary

Abakuá - 1. A secret fraternal society formed in Cuba by descendants of the **Calabar** tribe, referred to as the **Carabalí**. 2. The ritual music and dance of the Abakuá sect, which has greatly influenced Cuban secular forms such as **rumba**.

abanico - the rim shot and roll of the **timbales**.

afro - a rhythmic style combining adaptations of sacred **batá** drum rhythms, popularized in Cuba in the 1940's, and often used to interpret lullabies.

agbe - the Yoruba term for a beaded gourd instrument also known as **chékere** or **güiro**.

agogo - an iron bell of Yoruba origin, used in conjunction with **iyesá** drums.

agüe - alternate spelling for "agbe" (see above).

agwe - alternate spelling for "agbe" (see above).

Arará (drums) - ceremonial drums of Dahomean origin, brought to Cuba's Oriente province by Africans of Dahomean descent following the Haitian Revolution.

areíto - 1. A term derived from the native, indigenous tribes living in Cuba before colonization, (such as the Siboney, Taíno and Guanajatabibe tribes), referring to elaborate religious celebrations of music, dance and theatre; 2. A rhythmic style combining several elements of Cuban **carnaval** rhythms with the **son** and **rumba**, as well as several North American influences, resulting in a free-style, highly-syncopated style. The *areíto* later evolved into what is now known as **songo**.

atcheré - a rattle or shaker, made either of metal, wood, gourd, coconut or other material, used to accompany sacred instruments such as **batá** drums.

Bantú - the African people of Congolese origin, as they are referred to in Cuba. Perhaps one of the most influential African cultures throughout the Caribbean area.

baqueteo - the rhythmic pattern played by the timbales in the Cuban style known as **danzón**.

barracón - the barracks which were used as slave quarters in colonial Cuba, often surrounding a courtyard.

batá (drums) - the sacred, two-headed drums of the Yoruba people of Nigeria.

bembé (drums) - a set of three drums made from hollowed palm tree logs, with nailed-on skins which are tuned with heat.

bolero - a slow, lyrical ballad.

bomba - 1. A barrel-shaped drum of Afro-Puerto Rican origin, similar to the Cuban tumbadora (conga drum), although shorter; 2. A style of Afro-Puerto Rican music and dance which is also commonly found in salsa repertoires.

bombo - 1. The "and" of the second beat of a measure; 2. The Spanish term for bass drum.

bombo criollo - an adaptation of the European military bass drum, used in Cuba for *carnaval* in styles such as the **conga**.

bongos - two small drums attached by a thick piece of wood, played while held between the knees. The bongos were developed from African predecesors in Cuba's Oriente province. Originally, the bongo's drum heads (skins)were tacked-on, but later a system of tuneable hardware was attached. Bongos today are made of fiberglass as well as wood.

botija - a ceramic jug originally used to import Spanish olive oil, used to provide a bass accompaniment in the **son** style.

botijuela - another term for *botija.*

buleador - one of the rhythmic parts for the Afro-Puerto Rican style of *bomba,* which may be interpreted on congas as well as the Puerto Rican *bomba* drums.

caballo - the name of the conga drum pattern used in the **pachanga** style, literally meaning "horse".

cajón(es) - wooden box(es) used in early interpretations of **rumba**, and still popular today.

canción - a simple yet fundamental musical form consisting mainly of lyrics, harmony and melody, with very basic rhythmic accompaniment. The most common setting for this style is voice and guitar, and is often referred to as **trova**.

carnaval - "carnival".

cáscara - 1. The shell or sides of the **timbales**; 2.The pattern played on the shell or sides of the **timbales**.

castañuelas - Spanish castanets.

cencerro - a cowbell (with the clapper removed), struck with a wooden stick.

cha-cha-chá - a rhythmic style derived from the early Cuban **danzón-mambo**, created by violinist Enrique Jorrín (who named the style upon hearing the scraping sounds of dancers' feet). The *cha-cha-chá* eventually became a separate musical style from the **danzón**.

changüí - an early style of the Cuban **son**, featuring an instrumentation which includes the **tres**, **bongos**, **güiro**, **maracas**, and the **marímbula**.

charanga - a specific style of instrumentation, consisting of rhythm section (contrabass, *timbales*, and **güiro**), strings (from two to four violins, or any number of violins with a cello), and one wood flute. The piano and conga drum were added in the 1940's. This term (and style of instrumentation) evolved from the **charanga francesa**, developed in the early 20th century.

charanga francesa - the original term for what is now known as the **charanga** instrumentation (see above).

charanga vallenata - a style of instrumentation combining elements of the Cuban *charanga* and **conjunto** styles with the Colombian **vallenato** style, featuring the accordion.

charanguita - a popular instrumentation in peasant or country music parties (called **guateques**), consisting of accordion, **timbales** and **güiro**.

chékere - a beaded gourd instrument of African origin used in Cuban sacred music. Also referred to as *güiro* - for the style of music in which it is used - as well as *agbe*, *agwe* or *agüe*.

cierre - term used to refer to a percussion break, as well as a break which may be played by the entire ensemble.

cinquillo - a five-note pattern or cell derived from the Cuban **contradanza**, which is part of the rhythmic figure known as the *baqueteo* in the **danzón** style.

clave - a five-note, bi-measure pattern which serves as the foundation for all of the rhythmic styles in salsa music. The *clave* consists of a "strong" measure containing three notes (also called the **tresillo**), and a "weak" measure containing two notes, resulting in patterns beginning with either measure, referred to as "three-two" or "two-three". There are two types of *clave* patterns associated with popular (secular) music: **son clave** and **rumba clave**. Another type of clave - **6/8 clave** - originated in several styles of West African sacred music.

claves - two round, polished sticks which are used to play the *clave* patterns.

columbia - a rural style of Cuban **rumba** containing many African elements in its lyrics, polyrhythmic structure and dance style.

combo - an adaptation of the North American jazz combo instrumentation in Cuba during the late 1950's, generally consisting of bass, drums, piano, sax, trumpet, Cuban percussion and electric guitar.

comparsa, conga de - the specific style of instrumentation used in Cuban *carnaval* music, which plays the **conga** rhythm. The instruments include conga drums, *bombo*, *cencerros*, **sartenes** (frying pans) and trumpets, or originally, the **trompeta china** ("Chinese trumpet").

conga (drum) - a Cuban drum derived from several African predecessors - also known as the **tumbadora** - originating as a solid, hollowed log with a nailed-on skin. Eventually, tuneable hardware was added, and today, conga drums are made out of fiberglass as well as wood.

conga habanera - the style of the Cuban *carnaval* rhythm called **conga**, which is played in Havana.

conga santiaguera - the style of the Cuban *carnaval* rhythm called **conga**, which is played in Santiago.

conjunto - a specific style of instrumentation developed around 1940, derived from the **septeto** ensemble, consisting of guitar, *tres*, contrabass, *bongos*, three vocalists (who play hand percussion such as *maracas* and *claves*), and two to four trumpets. The piano and the *tumbadora* were added by legendary *tres* player Arsenio Rodríguez.

contradanza criolla - an 18th century style derived from the European court and country dances, and a predecessor to the Cuban *danzón*, containing many Creole musical elements in its instrumentation and interpretation.

corneta china - another name for the **trompeta china**, or "Chinese trumpet", used in Cuban *comparsas* for *carnaval*.

coro - "chorus".

coro de claves - a vocal ensemble originating in the 19th century featuring one vocal soloist and a large chorus, often accompanied by guitars, *claves*, a viola (without strings, used as a drum) and sometimes a *botija*. *Coros de clave* often performed in streets and neighborhoods, interpreting a song form called **canto de clave**.

coro de guaguancó

- a later variation of the type of group known as *coro de clave*, as well as a term used for the instrumentation of groups which interpret **rumba**. Another term is **grupo de guaguancó**; (the **guaguancó** is one particular style of **rumba**).

coro/pregón - the call-and-response relationship between the lead vocal soloist, or **pregonero**, and the fixed choral response, or **coro**. In salsa song form, this takes place during the open vamp section called the **montuno**.

cuá - the principal pattern in the Puerto Rican form (and rhythm) known as **bomba**.

cuatro - a Puerto Rican stringed instrument (similar to the Cuban **tres**), derived from the guitar.

cucharas - "spoons" (lit.), often used in Cuban **rumba** to play the *clave* or **palitos** ("sticks") patterns.

danza - a 19th century musical and dance form which serves as a precursor to the Cuban **danzón**.

danzón - a Cuban musical and dance form developed in the late 19th century, which is derived from the European Court and Country dances, as well as the *contradanza* and the *danza*. The instrumentation which generally interprets this style is known as the *charanga* orchestra, featuring strings and flute with a rhythm section. The *danzón* form consists of: an introduction called the **paseo** (A), the principal flute melody (B), a repeat of the introduction (A), and the violin trio (C). Innovations by several composers lead to the addition of a fourth section (D) called **nuevo ritmo**, later known as **mambo**. This section added elements of the Cuban **son**, and established an open vamp over which the flute, violin or piano would improvise.

descarga - "unloading" (lit.); a jam session, as well as an improvised tune.

décima - a ten-line, octosyllabic verse, typically found in the lyric form of the Cuban **son**, and in some styles of **rumba**.

diana - the vocal introduction in the genre of Cuban **rumba**, which "tunes up" the choir by providing a melodic line before the verse(s).

estribillo - refrain or chorus.

fotuto - conch shells - used as horns - by the indigenous tribes in pre-colonial Cuba.

guaguancó - one of three styles of Cuban **rumba**, featuring a heightened polyrhythmic structure, and danced by male-female couples (in its traditional folkloric setting). The typical instrumentation (used by all styles) includes: **tumbadoras** (congas) or **cajones** (boxes), **palitos** (sticks) or **cucharas** (spoons), **claves**, and **marugas** (shakers).

guajeo - the repeated figure played by the string instruments in a particular ensemble, such as the **tres**' vamp in a *conjunto* instrumentation, or the violin vamp in a *charanga* instrumentation. Also used to refer to repeated horn lines, such as in a layered **mambo** section.

guajira - an arpeggiated and floral song form, derived from the Cuban **son** with elements of the *canción* form.

guaracha - traditionally a form of **música campesina** (peasant or country music) which developed as a form of street music, originally featuring satirical lyrics. Now generally associated with tunes of moderate tempo.

guateque - a country party or celebration, where live music is the main ingredient.

guayo - a term referring to the **güiro**, a serrated calabash which is scraped with a stick. Also used to refer to a metal version which is scraped with a metal fork.

güícharo - another term referring to the *güiro*, particularly a Puerto Rican variety, which is distinguished by thinner grooves than those of a Cuban *güiro.*

güira - a metal scraper used for Dominican **merengue**, scraped with a metal fork.

güiro - 1. a serrated gourd or calabash, scraped with a stick, which is extremely popular throughout Latin America. It has both African and indigenous American roots. 2. A term previously used to refer to the *chékere.*

güiro (6/8 rhythm) - a rhythmic style, so-named because of its interpretation on the beaded gourds known (at first) as *güiros*, and later, *chékeres.* In addition to the chékeres, a bell and a **tumbadora** may be added.

habanera - a precursor to the Cuban *danzón*, derived from the *contradanza* and *danza.*

Itótele (drum, batá) - the middle drum in the set of three *batá* drums.

Iyá (drum, batá) - the largest drum in the set of three batá drums. "Iyá" is "mother" in Yoruba.

iyesá (drums) - a set of four sacred, cylindrical, two-headed drums of hand-carved cedar, played with sticks.

kachimbo - the *chékere* part - in a *güiro* rhythm - which holds the pulse (or beat).

Lucumí - the term used (in Cuba) to refer to Afro-Cubans of Yoruba descent, as well as the language and religion of Yoruba tradition.

mambo (rhythm) - 1. The section added to the *danzón* form (in the 1940's) which featured an open vamp and instrumental improvisation. 2. An up-tempo dance style, developed through the 40's and 50's, which blended several elements of North American instrumentation and harmony with elements of the Cuban *son.*

mambo (section) - the section of an arrangement which features new material, including layered horn lines called **moñas.**

makuta (drums) - large, barrel-shaped drums, and one of the precursors to the *conga* drum.

maracas - hand-held rattles or shakers, made from gourds, coconuts, wood or rawhide and filled with beans. Found throughout the Americas as well as Africa.

marímbula - a large thumb piano-type box of Bantú (Congolese) origin, used to provide the bass in the *changüí* style of the Cuban *son.*

martillo - the repeated pattern of the bongos, which is frequently "ad-libbed", (or, played improvisationally).

maruga - a metal rattle or shaker, often used in groups which interpret Cuban *rumba.*

merengue - a rhythmic style from the Dominican Republic, which is a fast two-step, and is traditionally played on **tambora,** *güira* and accordion.

montuno (piano) - the repeated, syncopated vamp played by the piano in an ensemble.

montuno (section) - the open vamp section of a song, which features the *coro/pregón* (call-and-response singing) and instrumental solos.

moña - a horn line (either written or improvised), as well as a section featuring layered, contrapuntal horn lines. Moñas may occur during a *mambo* section, or during the *montuno* section, such as in a "shout" chorus underneath a soloist.

mozambique - a rhythmic style created in the 1960's by Pedro Izquierdo - also known as Pello el Afrokán - which is a style of Cuban *carnaval* music, traditionally played only on percussion instruments. The *mozambique* was popularized in North American salsa music by Eddie Palmieri, and was adapted into ensemble interpretations.

música campesina - "country" or "peasant music", containing many elements of regional Spanish troubador styles, which greatly shaped the popular music throughout Latin America.

nuevo ritmo - "new rhythm" (lit.), referring to the added section of the *danzón* form in the 1940's by Orestes and Israel "Cachao" López. This section later became known as *mambo.*

Okónkolo (drum, batá) - the smallest in the set of three *batá* drums.

orquesta típica - an instrumentation used in the interpretation of the Creole *contradanza,* consisting of woodwinds, brass, strings, *güiro* and tympani. By the late 19th century, the tympani were replaced by the Cuban **pailas** or **timbales**, and the horn section diminished.

pachanga - a rhythmic style and rigorous dance (featuring skipping and jumping movements), very popular during the 1950's, and originating in the *charanga* instrumentation.

pailas - a term for a smaller version of the Cuban **timbales**.

palitos - "sticks" (lit.); specifically, the sticks and pattern played by the sticks in the genre of Cuban **rumba**.

pandereta - a hand-held drum - similar to a tamborine but without jingles - used in the interpretation of the Puerto Rican **plena** rhythm, often in a set of two or three.

paseo - the introduction of the *danzón* form.

plena - an Afro-Puerto Rican rhythm, traditionally played on *panderetas,* which is an important form of popular music. The *plena* often serves as a vehicle for the expression of social and politically relevant themes.

ponche - the fourth beat of a measure (in a measure of four beats), as well as an accent or break which may be played by the rhythm section or the entire ensemble, often used as a transition from one section of a song to another.

pregón - the lead, improvised vocal which alternates with the fixed choral response, or *coro.*

quijada - an instrument originally made from the jawbone of a horse, donkey or mule, and the predecessor of the present-day vibraslap.

quinto - the highest-pitched drum in a set of three drums used in the styles of **rumba**, which improvises throughout.

rebajador - one of the **tumbadora** (or *conga*) parts in the *conga habanera* rhythm.

requinto - the lead drum in the Afro-Puerto Rican style of *bomba,* which improvises throughout.

rumba - a Cuban folkloric secular form, consisting of drumming, dancing and call-and-response singing which contains both African and Spanish roots. There are three styles of *rumba*: the **yambú, guaguancó** and **columbia**.

rumba flamenca - the style of *rumba* from Southern Spain, also called **rumba gitana** (gypsy rumba), which influenced the Cuban *rumba* form.

salidor - one of the **tumbadora** parts in the *conga habanera* rhythm.

sartenes - small frying pans used in the *conga de comparsa* groups for *carnaval* in Cuba.

segundo - the middle (or second) drum in the set of three **tumbadoras** used in Cuban *rumba.*

septeto - a style of instrumentation formed around 1927 by the Septeto Nacional, which consisted of the addition of the trumpet to the **sexteto**.

sexteto - a style of instrumentation founded in 1920 by the Sexteto Habanero, consisting of the **tres**, guitar, contrabass, *bongos, maracas* and *claves.*

son - a style of popular dance music of the peasant or working-class, combining several Spanish and African elements. The *son* began to take shape in the latter half of the 19th century in Cuba's Oriente province, and gave birth to several hybrids, including the **afro-son**, **guajira-son**, **son-pregón** and **son-montuno**. The *son* is perhaps the most important form at the root of today's popular salsa music.

songo - a contemporary, eclectic rhythm which blends several styles, including *rumba, son, conga* and other Cuban secular as well as sacred styles, with elements of North American jazz and funk.

tambora - a two-headed drum from the Dominican Republic, used in the style of *merengue.* The *tambora* is strapped around the neck and played with the hands and one stick, which strikes the drum head and the wooden side of the drum.

tambores de conga - drums used in the early interpretation of Cuban *carnaval* music *(conga de comparsa)*, which serve as precursors to the *conga* drums.

timbales - a set of two, tuneable drums created in Cuba - derived from the European tympani - mounted on a tripod and played with sticks. The set has been added onto with several accessory items such as cowbells, cymbal and woodblocks.

timbalitos - a smaller version of the *timbales,* tuned at higher pitches, and often added to the *timbales* to make up a set of four.

tiple - a small stringed instrument of Spanish origin, derived from the guitar family, and used in Cuba's *música campesina* as well as other types of Latin American music with Spanish roots.

tres - a Cuban stringed instrument derived from the Spanish guitar, consisting of three double strings and played with a pick. The *tres* is the signature instrument of the Cuban *son.*

tresillo - 1. The term which refers to the three-side of the *son clave* pattern; 2. "Triplet".

trío - a style of instrumentation developed during the 1920's, consisting of three singers, with either two guitars and maracas, or three guitars, used in the interpretation of **trova** (troubador) styles.

trompeta china - a reeded trumpet of Chinese origin, brought to Havana, Cuba during colonial times and played for *carnaval.* The instrument was brought to the island's Oriente province at the beginning of the 20th century, where it would remain an essential element of the *conga santiaguera.*

trova - a term referring to the style known as *canción*, stemming from the troubador style of singing, featuring such styles as the *bolero, guaracha* and the *son.*

tumbadora - a Cuban version of an African drum, consisting (originally) of a hollowed, barrell-shaped log or hand-carved trunk of wood with a tacked-on rawhide head. Later, a system of tuneable hardware was added. The *tumbadora* is also referred to as the *conga* drum, and its predecessors include the *tambores de conga*, used in early comparsas, as well as the *makuta* drums of Yoruba origin.

tumba francesa - a style of folkloric music, as well as the name of the drums used in the style, created in Cuba's Oriente province by Africans of Dahomean descent, and particularly those Dahomeans who arrived in Cuba following the Haitian Revolution in 1791.

tumbao (bass) - the repeated pattern played by the bass, often accenting beats 2+ and 4. The pattern is a mixture of influences from the styles of the *contradanza* and the *son.*

tumbao (congas) - the repeated pattern played by the *tumbadoras* (*conga* drums), also referred to as **marcha** (march), emphasizing the fourth beat of the measure, as well as beat 4+.

yambú - the oldest style of *rumba*, dating back to Cuba's colonial period, often interpreted on *cajones* (boxes), and danced by male-female couples. It is the slowest style of *rumba.*

Yoruba - the people (and language) from Nigeria, and one of the most influential African cultures throughout the Caribbean.

yuka (drums) - long, cylindrical drums of Bantú (Congolese) origin; the term *yuka* also pertains to the style of music in which these drums are used.

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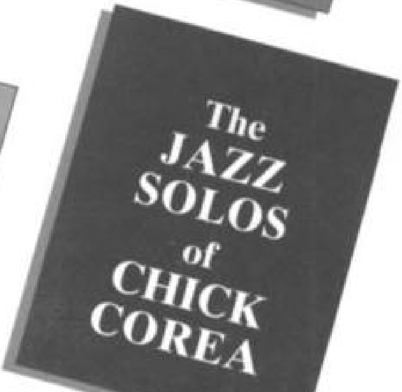
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